THE QUARTERLY JOURNAL OF SPEECH EDUCATION

Volume VII NOVEMBER, 1921 Number 4

THE STUDY OF PUBLIC SPEAKING AS MENTAL DISCIPLINE*

REES EDGAR TULLOSS, PH.D. (Harvard)
President Wittenberg College, Springfield, Ohio

I AM not at all a teacher of public speech, but I have been for so long a time privileged to be closely acquainted with some persons who are teachers of public speech that I have learned to look at your problems with some sympathy and, I hope, with some little insight. With your permission, therefore, I shall for the present half-hour think of myself as being one among you, and when I speak of your tasks and problems shall count them mine as well as yours.

PRACTICAL IMPLICATIONS OF THE SUBJECT

Our subject has certain interesting implications of a somewhat practical nature. There is the matter of the by-products which we can promise our students. All of us who are teachers like to believe that our students gain more from our instruction than the mere acquirement of knowledge and skill which is directly connected with our classroom work. In the teaching of public speaking do such by-products exist? What are they—and how valuable?

There is the question as to the academic credits which should be granted students for work done in our courses. This is, perhaps, not a matter of determining whether credits are to be granted. It is rather a matter of determining the satisfaction with which the credits are granted on the part of those in authority. It is a matter of meeting the criticism often made by heads of other

*A digest of a discussion given before the National Association of Teachers of Speech, Cleveland, December, 1920.

departments that our work is not of equal difficulty or equal value with the work carried on by themselves.

And there is the question as to the general educational satisfactions which may be ours. Teachers like to think of themselves as rendering a definite service to humanity. They believe that they are contributing to the development of character, to the good of mankind, to the progress of civilization. How broadly is this true for us? What true satisfactions of this kind may be ours?

Let us frankly admit that when we, as teachers of public speaking, face these questions some things are rather against us at the start.

Some Criticisms

In many institutions the Public Speaking courses are regarded as "snap courses." The real truth or the falsity of the assertion need not at this moment be discussed. It cannot be denied that in great numbers of institutions the feeling of the students is decidedly in this direction.

Again, some of our finished graduates are good speakers but rather shallow thinkers. I do not say the majority of them; I would not attempt to guess how large a percentage of them deserve this accusation. It must be admitted that a certain percentage of our finished examples are better speakers than they are thinkers.

Once again, of some teachers of Public Speech it must be said that they are hardly deserving of being called scholarly. They are clever artists, perhaps; they may be able to teach their art; they are probably useful members of the college faculty; but it must be said that they are hardly scholarly. They do not have the mental power nor the mental poise which comes with definite culture along scholarly lines. We may properly ask ourselves how we can reduce the number of these unscholarly teachers of Public Speaking.

Not forgetting the facts just mentioned, let us now try to find some things on the other side of the question. We shall start back a way with some fundamental concepts of thinking and of the educative process.

What this Subject Involves

As we turn definitely to consider the subject, "The Study of Public Speaking as Mental Discipline," we see that the whole ques-

tion of "formal discipline," "transfer of training," etc., comes at once before us.

You are familiar with the general problem. The old theory was that "mental power," however gained, is applicable to any department of human activity—that mental ability gained through the mastery of one subject is usable in the study of many other subjects. We are told, for instance, by certain educational experts (?) that Latin is good for "training the memory." Geography is also "good for training the memory." Mathematics is said to be especially good for "developing the reasoning powers."

Further illustrative quotations need not be given. You are familiar with the theory and with the arguments advanced in its support. Through all the literature discussing this subject the old "faculty idea," connected with psychology, now utterly out of date, is constantly reappearing. The mind is apparently conceived of as being divided off into watertight compartments, with many different "faculties," "abilities," or "powers."

I do not want to weary you with any lengthy discussion of this general subject. Let me state briefly my view as to the gradual development of the problem and my own conviction as to the truth regarding it.

As to "Formal Discipline"

The various statements of the problem of "transfer of training" or "formal discipline," in their historical development, indicate a general trend from a very general and vague formulation toward one characterized by greater simplicity and definiteness.

Continuing efforts at a closer examination and analysis of the processes involved have resulted in successive restatements of the theory. Beginning with the vague and general statement that any mental activity "trains the mind," successive restatements have been that activity in a stated direction will effect a development of a certain "faculty"; then, if not the development of a "faculty," at least the development of some particular activity or power of a "faculty" (*e. g.*, the development of a particular "kind" of memory, or the development of the "power" of the memory in dealing with a particular class of facts or experiences); then, if the faculty terminology is to be avoided entirely, the development of some "mental factor" or "process," usable in different directions.

These successive restatements indicate a trend in the right direction—*i. e.*, a gradual recognition of the precise nature of the problem and the bringing to light of the various factors involved. Most of these statements, however, still remain more or less vague and indefinite. Here, as elsewhere, the successful treatment and the solution of the problem will depend upon its being finally *focussed down in definite terms of stimulus and response.*

What Are the Facts?

Here, as elsewhere, a psychological method which bases its conclusions upon observation rather than imagination—upon behavior rather than philosophy—will contribute most. In the language of such psychology, the problem seems to be: To what extent and for what reasons does the acquirement of a habitual, satisfactory response to a stated group or class of stimuli facilitate the acquirement of a habitual, satisfactory response to another stated group or class of stimuli? How much does the learning or doing of one thing aid me in the learning or doing of another thing?

In the writer's judgment, the great mass of experimental evidence is unmistakably in favor of the view that such transfer of training occurs *only in so far as identical elements of the stimulus-response process are to be found in both cases.* And this term "identical element" will probably have to be taken in its strict literal significance as indicating either the activity of a particular neural pathway connecting a definite stimulus with a definite response, or a definite "determining tendency" or "motor attitude."

It is likely that the "determining tendency" or "motor attitude" is the really important thing. It is by the establishment of such tendencies or attitudes that the individual brings most fully to the new situation the sum of his past experiences.

Any experience can be generalized. No experience, of course, is generalized automatically or inevitably. The habit of generalization of experience and the extension of its possible application is *the* aim of education.

The Cultural Value of Speech Training

And now let us direct our attention to this particular matter of speech training.

There is no need to discuss the question as it concerns that part

of our work which has to do with training in the preparation of material and marshaling of arguments, such as is involved in essay-writing, debating, etc. That is of direct practical value, ultimately of unquestionable service to the individual, and distinctly cultural. No one doubts the disciplinary value of this kind of mental activity.

The possibility of argument arises when we turn to consider the more definite teaching of "expression," particularly as it relates to the public reproduction of the written thought of others.

It is quite like "carrying coals to Newcastle" for me to attempt to say anything to you about the elements that are involved in the work with which you are so familiar. All that I can say in this direction has doubtless been much better said by many others before me.

Permit me, however, to state briefly my own ideas as to the elements involved, by saying that they are—

(1) *Discovery,*

(2) *Realization,*

(3) *Communication.*

Discovery is surely the first thing. Unless we have discovered meaning we surely shall not be able to express it. Discovery comes about through *analysis.*

In analysis we try to get behind the written words to the thoughts which were vital in the mind of the writer; we separate the whole into its unitary ideas, to each of which we react as a separate bit of meaning; we study the relationships into which these ideas have been placed by the writer; we perceive their logical sequence and connection. Thus, we build up for ourselves an apprehension of the thought content. By analysis we arrive at the Discovery of the meaning.

But when we face the printed page we must not only go upon a voyage of discovery: we must enter into a *Realization.*

Here two things are involved: First, there is *insight.* We must be able to look into the mind of the writer and know the attitude in which he wrote; we must see the thing intellectually from his viewpoint. But not only that. We must do more than look into the mind of the writer, we must look into the writer's heart. So I think not only of insight, but also of *sympathy.* Both insight and

sympathy are essential to Realization. These two steps, Discovery and Realization, are vital.

Then comes Communication. With regard to this I refrain from saying anything. There is no one here who is not much better able to discuss it than I.

Now let us view these facts in their relationship to our own particular problem. Is it not apparent that in the last and final analysis all these elements of discovery by analysis, of realization through insight and sympathy, and of communication deal with one and the same essential thing? *From first to last the process deals with meaning.* All our work deals with *meaning.* Our task is to teach the student to *find the meaning,* to *realize* it, and to *express* it.

When now I remember how large a part of all our education is made possible to us through the printed page, the consideration of the facts just stated leads me inevitably to the conclusion that the teacher of Public Speaking, who has before him the task of teaching a student to discover, to realize, and to communicate the *meaning* behind the *printed page,* has an opportunity which is distinctly and notably his own.

Here is an "identical element" which *is* "capable of transfer." Here *is* the possibility of the development of an "attitude" which is worth everything to the individual. I do not wonder at the statement sometimes heard that the student who has been finely taught in Public Speaking courses has abilities as a student which are beyond those of students not so taught.

Conclusion

The proper study of speech is finally and fundamentally the study of meaning—a training and practice in finding and realizing it, and the development of the ability to express it. *Meaning* is fundamental to our teaching problem.

Finding, realizing, and expressing meaning is the task of the student of Public Speaking. In working it out he acquires the habit of making a satisfactory response to the stimulus of the printed page and the stimulus of the listening group. Such a habit is one of the marks of the cultured man. It is an important element in the scholarly attitude. To have developed it in the life of a student is to have done him a great service.

I conclude, therefore, that the study of Public Speaking is inevitably a discipline. It is a discipline which serves the student in all studies and in all relationships of life, because it tends to develop in him an attitude of searching for meaning, and of giving to that meaning when found a clear and forceful expression.

Properly taught, by scholarly teachers, who make stern demand for earnest work on the part of every pupil, Public Speaking has the possibility of becoming one of the most vital studies in the college curriculum.

ORAL EXPRESSION IN SEATTLE HIGH SCHOOLS

LAURA G. WHITMIRE
Seattle, Washington

ORAL Expression, as offered by the high schools of Seattle, Washington, is a two-semester, elective, full-time course. This course should not be confused with Public Speaking, which is the study of oratory and speech-making, known as English V, and which is elective only in that either it or a course in the Short Story may be chosen as the fifth semester of required English. On the other hand, Oral Expression should not be confused with Dramatics, work which is taken care of outside of school hours by the various dramatic organizations. Naturally, however, the work of all of these courses often overlaps. For the benefit of new teachers, the following outline is sent out from the central office, with the understanding that it be interpreted liberally in order to fit the work in best with the demands of the school and the methods of the teacher:

I. Oral Expression.

A. Extemporaneous Speeches—10 recitations.
Object: To help the student forget himself, and to develop conversational style in delivery.

B. Physical Education—Averages 10 minutes daily.
Object: To develop—
1. Correctness and ease in sitting, standing and walking posture.
2. Freedom and power in pantomime.
3. Bodily response to thought and emotion.

C. Voice Training—Averages 30 minutes daily.
Object: To develop—
1. Freedom.
2. Control.
3. Building of
   a. Resonance.
   b. Volume.
   c. Quality.

D. Selected Readings—Averages 30 minutes daily.
Verse,
Stories,
Short plays.

(Note: B and C are regular daily work for first quarter and used according to needs in second quarter while class is working on D.)

II. Voice training and further education in bodily response.
B. Selected readings and occasional speech-making.
C. A play will be studied and produced, if possible.

The possibility of Oral Expression III is under consideration at the present time. If such a course is adopted, it will consist of the study, with a view to presentation, of some difficult three-act play of high standard.

For most of this work no text-books are used and the choice of reference material is left entirely with the teacher. A need for a text—preferably one with very little technical discussion, but with numerous drill exercises and varied selections of a modern type—is keenly felt; but as no agreement upon any text now available has been reached by the teachers, it has been decided to wait until a satisfactory book is published. In the meantime, all selections must be taken from the usual scattered sources. However, Oral Expression II has as a text the Mayorga collection of "Representative One-act Plays by American Authors."

Since the outlined course as it is presented in Broadway High School is fairly representative of the work of the other schools of Seattle, this paper will be confined to the work as it has developed there.

In Oral Expression, more than in almost any other course of study, much depends upon inspiration. This, in turn, is dependent upon the atmosphere of beauty, art, and the spirit of creative freedom that is evident in the classroom. Consequently, one of the paramount features of an Oral Expression class should be the physical conditions of the room itself. The class in Broadway is fortunate in having a socialized recitation room with an indirect lighting system, movable chairs, and a little-theatre stage of a 24-inch elevation. The stage is completely equipped with corduroy curtains, gray screens, tiny dressing-rooms and a lighting system

consisting of a rheostat, a top strip, two flood lights, and two spotlights. As this room seats 150 for dramatic club performances, it is a very comfortable size for the ordinary class of from 25 to 30 students and allows ample room for the ideal arrangement; that is, the instructor's desk at some distance in the rear of the room and a clear space of twelve feet in front for recitations, so that formal stage work may be reserved for special occasions. Walls finished in burlap instead of with the usual blackboards, a movable board that is only pushed to the front when it is needed, and a taboret with a vase of flowers on either side of the stage apron lend the room the unusual and festive air that inspires confidence and assists in gaining the desired result.

Even in the most favorable of settings, the student has yet to develop a spirit of initiative and responsibility. To accomplish this, particularly with the more timid members of the class, everyone should be assured from the first that class standing will depend upon conscientious effort and improvement rather than upon brilliant effect or native ability. No grades should ever be given except as they are required by the administration department; but a careful check of all work presented should be kept, both by the teacher and by the student, on a little calendar arranged for that purpose in the back of the assignment book. A good teacher will devise her own methods of assuring herself that all work is prepared, whether or not it is recited upon, for one of the peculiar conditions of the work in Oral Expression is that it is often impossible for a student to recite more than twice a week. Every "unprepared" should count with triple force in the final reckoning.

The assignment book mentioned above figures strongly in developing individual responsibility. In this pocket note-book is kept a careful record of each day's assignment, and the student checks off both on this and on the calendar each day's work as it is prepared. Thus, if he is absent, he cannot check up for the week until he has copied in his book the assignment missed and has prepared the required work.

A third method for development in responsibility and initiative is the parliamentary class method. Every recitation is voluntary, preceded by a "Madame Chairman," and is given from in front of the class. This is followed by constructive criticisms from mem-

bers of the class. The enthusiasm on the part of students to "work off" the required two recitations early in the week sometimes makes the various acknowledgments on the part of the teacher-chairman a work of tact and skill.

Besides being a director of these more general characteristics, the teacher of Oral Expression is really a physician of the voice. She should have all the characteristics of the good old-fashioned doctor: knowledge of anatomy, hygiene, and methods, a well-equipped medicine cabinet, and a combination of sympathy and firmness. Naturally, most of her work is done with the individual. The same treatment will not cure saint vitus dance and paralysis. It takes about five weeks for the doctor to form a good diagnosis of twenty-five people and to dose out a pill at a time to cure each ailment. Some of the patients will be found to be suffering from fundamental difficulties such as adenoids, bad tonsils, or badly formed teeth. These unfortunates should be passed on to the specialist. Some will be suffering from the results of their own careless living. These should be given their prescription and sent on with the necessary directions. Still others are in fairly fit condition, but are not robust. In each case the remedy must suit the ailment. It is earnestly recommended that all pills be sugar-coated and that the attention of the patient be directed toward extraneous material while the tests are being made.

Personally, I like to use as tests the reading of editorials, lyric poems, short stories with little conversation, speeches from given material such as the pamphlets sent out by the National Geographical Society, and extemporaneous speeches and story telling. During this time we discuss the literary values and subject matter along with the technical terms of the profession necessary in explaining faults of breathing, tone placing, and muscular control. Then, too, it takes about this length of time to accustom the class to the peculiarities of the classroom method.

After five weeks of association with the doctor, members of the class are fairly clever diagnosticians themselves, and often can be trusted to hand out prescriptions for minor illnesses. Half of the battle in Oral Expression is won when a student recognizes a faultily-placed or controlled voice, or a lazy enunciation. Then, and only then, may the technical material be given out *as such*, for by

that time so much will have been said around the subject of pitch, time, quality and force that the student will not be amazed to be given definite outlines of information and exercises to illustrate each. These are first applied to short examples and readings with the book open. By the time ideas of technique seem to be absorbed into the system of the patient there will begin to be felt a feeling of restlessness and dissatisfaction always evident in the convalescent. He must now be amused and given some light form of exercise.

The next ten weeks are taken up with this individual "show work," interspersed with some review of technical material and varied by odd types of lessons. During this time each student is responsible for three selections informally designated as "The Short Piece," "The Long Piece," and "The Shakespearean Piece." These are chosen by the student with the advice of the teacher, and after they have received sufficient individual coaching are presented on the stage with all formal lighting. In approving the selection, the teacher will do well to take into consideration all the difficulties either of temperament or of voice control and not to allow a student to choose a piece merely because it takes his fancy.

The individual coaching on these selections presents a problem of class management. As memorizing should always be done aloud, I have the members of the class change the location of their chairs until they will not annoy each other, then buzz softly to themselves Chinese fashion. This serves a double purpose. It assures the teacher that everyone is at work and it directs the attention away from the coaching process which is taking place beside the desk at the rear. As the pieces are presented (according to schedule, two or three a day) enthusiasm grows. When the class is ready for the Shakespearean monologue or dialogue, a week is allowed for the careful reading of reports upon the entire play from which the selection is taken.

The last quarter of the semester is taken up by the study and presentation of a one-act play. The usual principles of stage technique, interpretation, and acting are discussed, and everyone in the class is given a chance to work upon every part in the play. The interest in this phase of the work usually inspires a class to elect the second semester's course.

Just what field will be covered by Oral Expression II should depend upon the main interest of the class as it has been developed in Oral Expression I. Usually, this interest will center about dramatics and the theatre, and inasmuch as this foundation is ready and waiting, now is a good time to start building a structure along the lines of the Ideal Art Theatre movement. The city outline for the Seattle course calls for voice training and further education in bodily response, selected readings, occasional speech-making, and the study and possible production of a play. What other source offers more interest to high school people than that offered by the theatre, its traditions, evolution and ideals? Consequently, "occasional speech-making" centers about certain readings and reports on theatrical topics, such as: "The Commedia Dell Arts," "The Shakespearean Theatre," "The Little Theatre," "The One-act Play," "Gordon Craig," etc. The remainder of the required work consists of the combined reading and review by each member of the class of one approved three-act play, an entertainment which requires an hour and a half for the final presentation; the study of an approved one-act play by a group coached and managed by a chairman and presented before the dramatic club; the study of a Shakespearean play, and the compiling of a note-book. The material for this note-book may consist of outlines of talks given in class, tracings of illustrative material in the history of the theatre, and clippings of worth-while items and pictures from art, theatrical, dramatic and moving-picture magazines. From fifty persons now enrolled in this course thirty are ready to take Oral Expression III if such a course is organized. From this class are sent out members for nearly every entertainment committee in the school and student chairmen for plays both for the dramatic club and for class meetings. Indeed, several students bring in reports of work in leadership done in various parts of the city with outlying community groups and with outside organizations such the Camp Fire, Units Clubs and churches.

Thus, Oral Expression reaches a little beyond the aims formally stated in the city outline and becomes a course in the training of the future leaders of the community.

THE STAGE AND "BETTER SPEECH"

LIONEL ATWILL IN *Deburau*

WINDSOR P. DAGGETT
New York City

THE success of *Deburau* is merited. Starred on the Drama League Bulletin at the head of the list of good plays, it deserves another star for that classic beauty of all drama, beauty of speech. Amid all our literature on "stage investiture"—scenery, fashions, light—how little is said of the speaking voice and the English language! Now comes Mr. Atwill into a play that suits "the action to the word, not the word to the action," in a play that gives the title part twelve hundred lines and innumerable speeches measured to the soliloquies of *Hamlet* or the Messenger narratives of a Greek tragedy. To this task Mr. Atwill brings a tranquil voice attuned to the deepening moods of human experience, and a command of English that "invests" the play with classic beauty. Now that the American man and woman is beginning to realize that there is an upward and a downward tendency in the democracy of speech, shall we not clap a star against the Margaret Anglins and Lionel Atwills who lead us upward?

Deburau as a play is well intended for scrutiny in this respect. Its long speeches, its deliberate action, its aloofness from contemporary life and realism are in its favor. Mr. Barker's translation, furthermore, shows his practical knowledge of the human voice and its relation to spoken sounds. He is a good librettist. Then there is Mr. Atwill himself, with his tranquility and depth, those splendid wearing qualities, which hold his audience three hours and leave them wishing for more. This calm, this sanity, enables the audience to realize what it sees and hears and to take home its riches. Then there is the book—the printed play—to revive and deepen the impression. Let these merits be borne in mind by the student who would find in the theatre an inspiration to keep his language well spoken. With this idea, that the stage has something to contribute to the standard speech of America, this article will deal in a practical way with the speech of Mr. Atwill.

"Crouched on his tight rope, supple and strong,
For later in life, he went very wrong."

In view of the importance of resonance in the actor's voice, we will begin with the elements of speech that depend on the nasal cavity and require the breath to pass out through the nose. There is something particularly virile and musical in Mr. Atwill's *ng*. It spins out richly, and in a word like *strong* gives picturizing vigor to the sound.

"It's wonderful to sit in the sun,
And when the sun has gone,
And the rain begun,
How wonderful the rain looks."

With the simple *n*, this nasal resonance gives a lyric delicacy and melody of tone. Out of ten words in lines two and three, just quoted, there are eight *n's*. This diction requirement of "breath in the nose" makes overtone and resonance a simple matter to him who knows his elements of speech and how to make them; and it is not a matter of "elocution" at all. The word "wonderful" takes on imagination and melody when the *n* adds to the resonance of the stressed vowel, and especially so when the vowel is inflected. The speaker who has acquired this very easy but amplifying reinforcement of tone will feel the vibration. The resonance may be tested by pressing the fingers on the nose to stop the breath. The moment the passage is stopped during the voicing of *m*, *n*, and *ng*, the sounds are muffled. Because of this flowing breath, these consonants are "liquid." The *l* is also "liquid," but in case of *l* the breath passes out of the mouth, past the sides of the tongue, instead of out through the nose.

The resonance of the three nasals has both a utilitarian and an artistic value. In *Peg o' My Heart* the lawyer gives professional clearness to his enunciation by use of a good *n* (and final *d*) in *husband*. Ruth Chatterton uses a most delicate and dreamy intonation of *n* in "Scotland" and "Mr. Cameron" as a means of suggesting the vague wistfulness of *Mary Rose*. Mr. Atwill uses it for both beauty and strength. Of course, these actors avoid all "nasality" in a bad sense by keeping the vowel entirely in the mouth.

The partition between the upper and lower streams of breath is the hard palate, which forms the roof of the mouth, and the soft

palate or movable curtain at the back of the mouth. This curtain controls the stream of breath, which is a single column when it first sees daylight above the back of the tongue. This curtain lifted to the back wall cuts off the passage to the nose and sends all the breath into the mouth. This curtain suspended, divides the breath into an upper and lower stream—nose and mouth. The curtain dropped to meet the tongue dams the breath out of the mouth and sends it through the upper passage. This dam gives the position of *g* and *k*. If the dam bursts violently, we have the strangling choke which is so effective in Mr. Atwill's paroxysms of sorrow.

On *m* the lower breath is dammed at the lips. A good hum is nothing but a good *m* phonetically made. Singers practice humming for the sake of resonance, and good speakers keep a memory of the hum to remind them of their resonance chambers. *The lighter and easier the hum is made, the more sympathetic and controlled is the resonance.* It is this soft and sympathetic quality of Mr. Atwill's *n's* and *ng's* that gives the attending vowels their beauty. On *n* the tip of the tongue delicately but firmly touches the gum ridge of the upper teeth. On *ng* the back tongue and soft palate form the closure. These elements of English speech are well worth cultivating, for they prove a valuable exercise. They give sensation, which is a great factor in voice and diction. This sensation establishes a conscious goal for all resonance. It tends to amplify and distribute the breath in the mask where we must "place" the tone and keep the imaginary "line" on which we speak and sing and change the pitch.

"Still, I think we never felt quite friendless."

There is something memorable—a mark of culture—in Mr. Atwill's *l's*. Young people of today, who have always spoken as they pleased, are prone to say, "What difference does it make? Who cares?" To persons who have no standard but their own this question is sometimes hard to answer. The most final answer I have ever heard is the laughter of Ruth Draper's audiences when she impersonates the female lecturer in her character sketch, *Greek Poise*. The female lecturer talks about the "lily" and the "lamb." The ideas conjured up are amusing, but the pronunciation is what gives the electrical effect of comicality. So far as the dictionary is

concerned, *lily* is not a hard word to say. Yet, to compare the female lecturer's "lily" with Lucille Watson's "Lilly" in *The White Villa,* or with Mr. Atwill's "still" in *Deburau,* is to notice the difference between brains and beef. Mr. Atwill's delicacy of tongue and upper resonance give particular beauty to the line—

"All silently, solemnly passing there."

The word *ill*—"I am not ill"—involves another test of one's command of speech, for the "short *i*" is a recurring sound in English; in fact, a nice sound which adds greatly to the articulate smoothness and ease of pronunciation when it is intelligently used. To hear Margaret Anglin pronounce "city" on the stage of the Manhattan Opera House is a demonstration, not of dramatic instinct, but of vocal discipline. Mr. Atwill is equally sure of the use and requirements of "short *i.*"

"Will you listen to these
Ridiculous things . . . it won't take a minute."

In these twelve words there are eight "short *i's.*" The first line lends itself to very graceful speech because of the close vowels and *l's.* "Ridiculous" is a graceful word with two short *i's* and the liquid *l.* "Things" has the nasal *ng;* and "minute," two *i's.* "Minute" represents a class of words where the second syllable takes on a variety of sounds in careless speech. On the following words careful speakers give a "short *i*" to the second syllable: *ticket, cricket, Sunday* (and all days of the week), *appetite, civilized, difficult, pocket, promise, service, spirits.* The following words have "short *i*" in the first syllable: *years, real, really, serious, theatre.* Miss Mackay, as "Marie Duplessis" in *Deburau,* makes her speech to the second lover doubly effective by means of good diction:

"But words of love sound always new and real
When the voice speaking them is real . . . and new."

The past participle, *ed,* is pronounced with "short *i*"—*offended; hysteria* has three short *i's;* and *honest* has this sound in the last syllable. The point is that our best actors make this a delicately turned sound of no uncertainty. In Norman Trevor's performance of *An Ideal Husband* it was noticeable that his last syllable of

"dishonest" was a distinct "short *i*." Miss Maddern, with the same facility, made the sound in "pocket"; yet the sound was obscure by some other members of the company.

If the stage is to make any contribution to standard English diction, which it seems most likely to do, our actors and their public must become more and more familiar with the "open *o*" which occurs in *hot, watch, wrong,* and in lengthened form in *bought, taught, author.* The stage shows a tendency to form a standard in the use of these sounds, and the longer Broadway listens to English actors and the more our American actors play in London the more familiar shall we become with the sound in question. It is quite American (though not in the east) to sound the *r* in *door.* If the *r* is weakened as a consonant it may become an obscure *e* like *a* in *soda.* This is a common pronunciation on the New York stage. On the London stage *door* is pronounced with a pure vowel, which is "open *o*," simply the *o* in *hot* lengthened. This is Mr. Atwill's pronunciation of the *or* combination, used effectively in the lines:

> "A dozen mushrooms that I'd picked the night before
> From the dressing-room floor."

From the point of view of voice production this pronunciation has the value of openness and purity of tone. In society drama—Miss Lucille Watson's *The White Villa*—*bored* and *divorce* are pronounced with the long "open *o*," without *r* or obscure *e* added to the open sound. The openness of the sound in different readings is a relative matter, even with Mr. Atwill. It is the purity of the vowel, or oneness of form, that counts.

The short "open *o*" is found in *strong, want, God,* and by many careful speakers in *what.* It is long in *ordinary, taught, water, talk, all, daughter.* The actor gives full length to this vowel in words like *ordinary, daughter, talk,* while in careless speech the tendency is to shorten these sounds. In *Peg o' My Heart* the difference is quite noticeable between Peg's "talk," with the short vowel, and Mrs. Chichester's "talk" with the same vowel lengthened.

A part of Mr. Atwill's skill in giving vocal beauty to the sustained speeches of *Deburau* is his mastery of these elements of speech. He gets them with a surety of touch that gives vocal purity to the sound. In the word "boy" the first vowel element is an open

o, as in *strong*, with an *i* as in *it* for the vanish element of the diphthong. When Mr. Atwill says, "Does she think of the boy, I wonder?" he dwells on the word "boy," giving a meaningful inflection. He manages this vowel diphthong as a singer would, holding the "open *o*" unchanged the length of the inflection, then adding the slight vanish at the very end. We might represent this "bo—i" to indicate that Mr. Atwill's tongue stays intelligently in the position of "open *o*" to the end of the inflection, and then rises very slightly for a delicate vanish.

A tongue that can quickly adjust itself from an "open *o*" to the closer and more delicate sound of *i* in *it* is a trained tongue in the art of speech.

Perhaps no sound that Mr. Atwill utters is a better or more needed object lesson to New York City than his utterance of the diphthong *i* as in *aisle*. New York dialect makes sorry work of *i*, and the influence of the street may be felt even on the stage. The first element is a forward sound. It is quite as open as "open *o*," but much more forward in the mouth, like French *la*. The *a* in *father* made short and forward is an English equivalent of the sound. In place of this forward *a*, New York dialect tends to substitute the "open *o*," which in America tends to be a sagging and a gloomy vowel. The result is *oi* instead of *ai*, *oisle* instead of *aisle*, and the more the *o* sags the worse the result. Mr. Atwill and the older members of his company make a fine demonstration of good *i*, and the trueness of Mr. Atwill's elements of the diphthong is unwavering.

The younger generation of actors needs to give heed to the language they seek to honor, else the dialect of the street will invade the theatre. Mr. Morgan Farley, who plays "Charles" opposite Mr. Atwill, and whose excellence entitles him to aim at a standard of perfection, is not above reproach on this baleful *i*. In his speech,

> "I'm as light on my feet as a fly,
> I can try, I can but try,"

he does not entirely avoid the bad company of dialectic *oi*. A slow consonant, a drawl, a tongue falling short of concert pitch may easily be responsible for an off shade in this diphthong; but that is no excuse for the actor. It is his business to speak his language beautifully and perfectly when his part gives the opportunity.

A young actress, recently playing the part of an English society girl, had a bad New York slant in words like *night, ride, mind, surprise, obliged.* She completed her carelessness by saying "d'lighted" and "I hope yer not gon to leave me." As a matter of fact, habit forbids that persons of social breeding talk that way even when they hurry. Yet this girl's speech on the whole reflected social environment. But this is America today, in college and out, and only our better actors and older actors show a real knowledge of the English language and a consciousness of the elements of speech. Thanks to Mr. Atwill and Mr. Belasco's careful production of *Deburau* for three hours of standard English.

CAN WE MODERNIZE THE THEORY OF INVENTION?

HOYT M. HUDSON
Cornell University

"IT IS worse than useless to spend time in learning to write unless one is willing to search for and capture thought," says Prof. Henry Seidel Canby in a recent "book on writing."* Perhaps for our purpose we might be allowed to reword the statement and say, "It is worse than useless to spend time in learning to speak unless one is willing to search for and capture thought." This idea, upon which Professor Canby builds a well-reasoned discussion, is quite in accord with a statement made by Professor Baldwin in his article on "Rhetoric" in the Cyclopedia of Education, where he lists among the contributions made by "recent discussions of rhetorical theory" this aim: "that writing should be so taught in college as to stimulate and train thinking, in order to make rhetoric more effectively the *organon* of all studies."

"To stimulate and train thinking," says Professor Baldwin; "to search for and capture thought," is Professor Canby's phrase. Both are descriptions of the province of rhetorical invention, as given us by classical rhetoricians. Professor Baldwin recognizes this and adds that the aim stated is "a return to the classical emphasis on *inventio*." And whether consciously or not, Professor Canby suggests the same figure that Francis Bacon used in a passage concerning invention in "The Advancement of Learning,"—the figure of hunting. Bacon's paragraph will effectively put the subject before us:

"The invention of speech or argument is not properly an invention: for to invent is to discover that we know not, and not recover or resummon that which we already know: and the use of this invention is no other but, out of the knowledge whereof our mind is already possessed, to draw forth or call before us that which may be pertinent to the purpose which we take into our consideration. . . . *Nevertheless, because we do account it a chase of deer in an enclosed park as in a forest at large,* and that it already hath obtained the name, let it be called invention: so as it be perceived

* *Facts, Thought and Imagination: A Book on Writing,* by Canby, Pierce, and Durham. Macmillan, 1917.

and discerned, that the scope and end of this invention is readiness and present use of our knowledge, and not addition or amplification thereof."*

How is this process, which we may as well continue to call invention, carried on? We are to suppose our speaker with a subject and a purpose; we are also, as Bacon suggests, to suppose him to have in mind or to have within reach, so that he can quickly draw upon it or pass it in review, sufficient knowledge for his speech. How does he proceed? Turning to classical rhetoricians for our answer, we find that this was a question which largely occupied them. *Inventio* was the subject of extended and important sections of their treatises, and lists of "topics," which were aids or devices of invention, were carefully compiled. The first two books of Aristotle's "Rhetoric" are chiefly concerned with invention. Cicero writes a treatise on topics in addition to his early work on invention. Quintilian and later compilers continue to refer the learner to the topics. The word which we translate as topics becomes in Latin *loci,* or, in literal English, places. Rhetorical topics are places where arguments and ideas may be found and whence they may be derived; they are, as the old writers used to put it, the "common places" of argument.

We shall understand topics most readily if we think of them as suggesting what questions to ask,—surely a useful office if we are "to search for and capture thought." Let us take an example. Aristotle gives us a topic of division, as when we consider separately and refute all possible objections to a course of action; or when we consider all possible courses of action and reject all but one. What is more reasonable than to ask, in a given situation, what are all the possible courses of action? and then to weigh and compare them. Yet how easy it is for a person inexperienced in constructive or inventive thinking to forget to ask that very question! Once having asked it, however, he has made a long stride toward preparing his speech or argument. He has some method upon which to work, some rule by which to select from the mass of material about him; he has even a hint for the structure of his

* *Advancement of Learning,* Book II, xiii, 6. (Italics mine.) This passage should be supplemented by the one quoted at the end of the paper, where Bacon slightly relaxes the narrow limits here placed on the scope of invention.

speech. This is an illustration of a fairly general topic, suitable to a great many subjects; let me set down, as an example of a different sort, a few questions which will represent some of Aristotle's special topics of *Eulogy*. He would have us ask concerning the man to be eulogized: was he possessed of outstanding virtues, especially such as are serviceable to others? Was he valorous? Was he liberal? Did he perform some deeds for honor's sake alone? Some for his country, without regard to self? Did he render services to his neighbors? Did he repay his benefactors? Was there a moral purpose in his actions? Finally, can he be compared to great men of the past? Can his actions be compared to deeds famous in history? This list is not complete; but it is not hard to see that in answering ten or a dozen questions like these our speaker would have materials for his eulogy.

The catalogue of topics does not comprise the whole of the classical treatment of invention. There are also extended considerations of motives, of virtues, of expediency, justice, and so on. But may we not say that the treatment of all these subjects is *topical?* That is, the explanation of them—motives, virtues, emotions and all—are presented, not for their own sakes, but as aids to invention. They are considered as places whence arguments and means of persuasion may be derived.

What has become of all these aids to invention in modern rhetoric? At the time of the Renaissance, in the first treatises on rhetoric written in English, we find the classical presentation almost intact. Bacon, who controverted so much of Aristotle, had no word to say against the topical treatment of invention; in fact, Bacon's complaint was that in his day the topical method was too much neglected. In the eighteenth century we find Bacon's criticism echoed by John Lawson, D. D., in his "Lectures Concerning Oratory," delivered in Trinity College, Dublin, about 1758, and published in several editions. Dr. Lawson's argument is pointed:

"Although we cannot bestow sight to a mind altogether destitute of it; yet art can supply helps to its faculty of seeing, can strengthen it where weak, and quicken it where dim.

"With respect to this operation it is that the same Lord Bacon observes Rhetoric to be defective; that one branch is almost wholly wanting, namely, the Topical part: by which is meant, a number

of observations on all common heads, digested into convenient order; which should be ever ready at hand, that the Orator may have recourse to them; and draw from them, as from a general store, materials on all occasions. The Ancients were sensible of the usefulness of such collections; and many among them laboured much in completing this part of Rhetoric, although little of that kind is now extant: but the design, we find recommended by the approbation and practice of the greatest persons amongst them. . . .

"On the contrary, the moderns have not only neglected, but despised this whole matter; it seems not with good cause. And the ill effect of such contempt appeareth in unpremeditated discourses; where you often perceive the speaker at a loss of matter, beating about, and leading you round and round; when he has started anything, pursuing it on to irksome prolixity: Then, if I may so speak, again at a fault; filling up the interval of the argument with tedious expletives, or unmeaning digressions. . . ."

Coming nearer to our own time, we find John Quincy Adams, in his "Lectures on Rhetoric and Oratory," delivered when he took the Boylston Chair at Harvard in 1806, presenting a set of topics, much narrowed in scope and restricted in use, but still deriving from the classical treatment. A few rhetoricians, notably those of Catholic schools, have kept the classical presentation. Nearly all writers on rhetoric, for that matter, have used adaptations of the topical method. Prof. E. E. Hale, Jr., in his "Constructive Rhetoric," and Professor Baldwin in his several books, offer aids to invention in various interesting forms. We are familiar with the topical treatment of exposition, argument, and paragraph development. Prof. E. E. Clippinger, in his "Composition and Rhetoric," for example, presents Exposition under the headings of Exposition by Division and Exposition by Definition, including under the second logical definition, informal definition, definition by iteration, by general and particular examples, by comparison, by causes and effects, by enumerating general characteristics, and by generalized narration,—a scheme that suggests such a list of topics as that given by John Quincy Adams. Professor Baldwin, in the article already quoted from, remarks—and all who have taught English composition will recognize the truth of the remark—that it is in our treatment of the paragraph that we have adhered most closely

to classical *inventio*. We have not merely said, "Write a paragraph on such-and-such subject," but we have taught methods of developing a paragraph from a topic sentence, and have presented these methods as aids to invention. Professor Canby, in his discussion of "Thought" already quoted from, sets down what he terms "means of thought development." His topics are five: definition, division, specification, comparison and contrast, and reasoning, whether inductive or deductive. These are the commonplaces of invention, he argues, which every student should be taught to use in his thinking preliminary to writing or speaking. Text-books on public speaking, similarly, furnish examples of adaptations of the topical method. A detailed review of such is unnecessary. Most books recommend that the student, in the course of preparation, should ask questions, and some give sets or schemes of questions. But quite often this presentation is detached from the general plan of the book, and the teacher does not see its application.

I suppose, before we decide whether we can accept any aids to invention in our modern teaching, we must be sure that our theory can run the gauntlet of the psychologists. We are plainly touching upon the subject of association; it is significant to find Professor Tichener referring to Aristotle's four laws of association with considerable respect. The four principles of Aristotle (which underlie his rhetorical topics) are the laws of similarity, of contrast, of succession in time, and of coexistence in space. Professor Tichener, it is true, suggests that the four can be reduced to the one associational law of contiguity; but he seems to admit that for practical purposes we can distinguish several laws. All that we are suggesting is that there may be utilized certain paths of association, certain centers about which associations may be grouped. Bacon's comparison to hunting within an enclosed park is apt. Plainly, if one is seeking thought for a speech he will work more swiftly and efficiently if he does not hunt at random, over unlimited and undefined areas. Even in the open forest there are runs and haunts of game which the experienced hunter recognizes and seeks. The topical method seems to be to learn and to utilize our knowledge of the runs and haunts of thought suitable for discourse.

Perhaps we should be more certain that the mind, in the invention of rhetorical discourse, works most efficiently along certain

routines or paths, if we found it working at other tasks of invention in that manner. In art criticism we read of composition and sometimes of invention; yet we are prone to think that the painter faces nature with no aids except his own seeing eye and skilled hand. A glance at any book on pictorial composition will reveal that the painter, too, has his topics. We are given six or eight fundamental forms—the triangle, circle, cross, S-line, and so on—which, we are told, underlie pictures of sound composition. Can we not suppose that these are aids to invention, in that the artist, looking upon a scene, will select such a portion as lends itself to one of these forms? Or if he has a group of objects to arrange, he will try the effect of these various arrangements. In his "Discourses on Art," Sir Joshua Reynolds, in several passages, touches upon invention in terms that call up analogies to speech preparation. Let me quote two such passages:

"When the artist is once enabled to express himself with some degree of correctness, he must then endeavor to collect subjects for expression; to amass a stock of ideas, to be combined and varied as occasion may require. . . ."*

"We are not to suppose that, when a painter sits down to deliberate on any work, he has all his knowledge to seek; he must not only be able to draw *extempore* the human figure in every variety of action, but he must be acquainted likewise with the general principles of composition. . . . It is in this period of his work that I would recommend to every artist to look over his portfolio, or pocketbook, in which he has treasured up all the happy inventions, all the extraordinary and expressive attitudes, that he has met with in the course of his studies; not only for the sake of borrowing from those studies whatever may be applicable to his own work, but likewise on account of the great advantage he will receive by bringing the ideas of great artists more distinctly before his mind, which will teach him to invent other figures in a similar style."†

And when we find Sir Joshua referring to Bacon's commendation of the aids to invention practiced by Cicero and Demosthenes, we are inclined to see not only an analogy but a fundamental identify between pictorial and rhetorical composition.

* *Discourses Delivered to the Students of the Royal Academy*, edited by Roger Fry. London, 1905. Page 20.

† *Ibid.*, page 330.

Turning to the task of the dramatist, we can see that he does not need to consider the whole field of human existence when he sits down to his task. Like the speaker who is already limited by his subject, purpose, and occasion, the dramatist may limit himself by deciding whether his play is to be tragedy or comedy, and with what particular class of society it will deal. But his aids to invention are not then exhausted; he has in mind typical plots and typical situations which furnish him a nucleus or a direction for his thinking. He may group his material about the well-worn triangle design; he may choose a play of revenge, of sin and punishment, of mistaken, confused, or concealed identity, and so on through the list. Current social and political questions may be topics from which he draws material. There are stock characters and situations that he is almost sure to take into account, if not to use then to spur his originality in attempting to avoid or vary them.

In poetical composition, we are likely to say that the mind depends on inspiration, on vision; the wind bloweth where it listeth, and the processes, if not irrational, are at least supra-rational. But even here we may find that the topical method is not wholly inapplicable. Suggestive considerations might be drawn from Poe's "Philosophy of Composition," in which he tells how he composed "The Raven." Or if we discount this as inaccurate, our study of sixteenth century sonnet-cycles would reveal that in productions of that sort very definite topics can be formulated, topics which were drawn upon by bard after bard. Professor Lowes has given us a brief account* of what he calls "the *ubi sunt* formula" in mediæval verse. Poets using this topic wrote regretful stanzas asking "where are" the worthies of the past. Many such poems were written, the whole series flowering in Villon's "Ballade of Dead Women," with its familiar refrain, "Where are the snows of yesteryear?" But the surprising fact about the formula is its use by so modern and unconventional a poet as Edgar Lee Masters in his introductory poem in "The Spoon River Anthology," which begins, "Where are Elmer, Herman, Bert, Tom and Charley?"

I have touched upon these other fields in order to suggest that in rhetorical invention as taught and practiced in ancient times

* In *Convention and Revolt in Poetry*, by John Livingston Lowes. Houghton-Mifflin, 1919.

there was the recognition of a method that is fundamental to all inventive thinking, a method which embraces such divergent practices as that of Bret Harte running down the letters of the alphabet, repeating, "add, bad, cad, dad," and so on, to find a rhyming word suitable for his poem; that of some other author who goes to his "commonplace book" for a germinal idea, and that of the debating coach who asks of every proposal to be debated, is it necessary, is it expedient, and is it morally right. And if, in some of these illustrations, we have come a long way from Aristotle's rhetorical topics or the five "means of thought development" of Canby, yet I trust we are still on the same track. It is evident that the more narrowly our field, whether in rhetoric, art, or poetry, is limited, the more these routines of thought tend to have some rather definite content and not to be forms only. In painting, for instance, the triangle is a form of composition which can be filled with any content desired. In landscape painting, however, the almost inevitable presence of sky-line, foliage masses, and perhaps of water and clouds, brings about the development of topics relating to these specific things. The more closely we sequester our game, in other words, the more likely we are to look for it directly rather than to look for tracks and runs.

If the principle just stated is sound, it is of some importance in the practical study of rhetoric. Suppose we have a speaker who is constantly dealing with public questions in the United States. Here the field has been rather narrowly limited. Can we suppose that when he is faced with the problem of making a speech, even though the particular question at issue be new, he goes to certain common places, from them draws his arguments, and by them selects his materials for the speech? Do we not, in practice, find such speakers doing exactly that? Are there not topics of popular government—principles of Americanism—which are the places from which a speaker like Webster, Lincoln, or Roosevelt will quickly derive arguments? Lincoln was frequently called upon to say a few words to a regiment which was disbanding after the term of service of its members had expired. "In brief and pithy speeches he thanked them for calling," say his biographers, "and always added a word or two of wise or witty political thought." Examining one such speech, we find him drawing upon the topic of equality

of opportunity in America. "I happen, temporarily, to occupy the White House. I am a living witness that any one of your children may look to come here as my father's child has."* He does not need to search and rack his brain for material for an exalted though impromptu appeal. "Equality of opportunity" is an idea continually with him—a commonplace in the old and good sense of the word. A research student might profitably trace this topic through American oratory, finding it heavily drawn upon in Blaine's famous eulogy of Garfield as well as in the campaign speeches of 1920—and many earlier years. He then might turn to his Aristotle and find in this topic only a concrete application of one of Aristotle's topics of the greater and less good.

As to how far we can embody the classical theory of invention in our teaching of argument and speech-making, that is a question which I am attempting to open rather than to close. If the theory is sound, I suppose whatever we have done to stimulate efficient inventive thinking has been in accord with it. But perhaps more conscious and scientific applications of it will be possible. Perhaps we can make our study of speech models more topical and less critical, so that such study will give more aid than it has to the student constructing speeches of his own; classical invention should suggest a technique for accomplishing this. Perhaps in argumentation the various forms of reasoning and argument can be presented not merely as canons of criticism, to test the work of others, but as topics, to aid the invention of the student's own arguments. Perhaps we can extend the topical method, with its definite suggestions as to means of thought division and development, from the paragraph, where it has succeeded rather well, to the composition or speech as a whole. We should not forget that, as Professor Baldwin and Professor Canby emphasize, it is as an aid to better thinking that we are re-studying classical invention. As I have just said, any method by which our students are induced and aided to think more systematically and effectively is in line with the ancient doctrine. We sometimes quote to students this advice from the psychologists: "To keep a thought alive, keep turning it over and over, keep doing something with it; roll it over and over incessantly and consider different aspects of it in turn. Ask questions of it; exam-

* Speech to the 166th Ohio Regiment. Reprinted in Baker's *Forms of Public Address*, pages 245-246.

ine it from all sides."* Any return to classical invention will be a formulation and application of a method for doing this very thing. In closing, I can do no better than to quote a similar passage from Bacon, which at once emphasizes the value and sums up the applications of a technique of inventive thinking:

"A faculty of wise interrogating is half a knowledge....The larger your anticipation is, the more direct and compendious is your search. But the same places which will help us to produce of that which we know already will also help us, if a man of experience were before us, what questions to ask; or if we have books and authors to instruct us, what points to search and revolve."†

* Selected from Angell and James by Winans, *Public Speaking*, page 79. For passages giving context, see *ibid.*, pages 60, 61.

† *The Advancement of Learning*, Book II, xiii, 9.

GORGIAS: A STUDY OF ORATORICAL STYLE

BROMLEY SMITH
Bucknell University

Analysis

Life.
Pedagogy, rhetorical.
Content of courses.
Method of teaching.
Philosophy, as allied to rhetoric.
Style of oratory.

Life

"He amazed the Athenians, quick-witted and fond of oratory as they were, by the strangeness of his language, by the extraordinary antitheses, isocola, parisa, homoeoteleuta, and other figures of the same kind, which at the time from the novelty of their style were deemed worthy of adoption."[1] So wrote Diodorus about the reception given in 427 B. C. to Gorgias of Leontinum, the head of an embassy which was imploring aid against the Syracusans. He was another of those Sicilian rhetoricians who was destined to make a powerful impression on his contemporaries and to influence future generations. Corax, a fellow countryman, had laid the foundations of rhetoric, resting it upon proper arrangement and upon persuasion by probability.[2] Protagoras was unfolding the importance of debate, showing that every question has two sides, and that truth was a matter for each individual to decide.[3] Now came Gorgias, gifted with the ability to weave words into artistic form, to create a style in prose.

Charmed by his reception at Athens, he began to make the round of the cities, teaching young men and giving exhibitions of his skill in the arts of speech.[4] His efforts were successful, for they gained

[1] Diodorus Siculus, XII, 53. Plato, Hipp. Maj., 282.
[2] Q. J. S. Ed., January, 1921. "Corax and Probability."
[3] Q. J. S. Ed., March, 1918. "Protagoras, the Father of Debate."
[4] Plato, Apology, 19 E. "There is Gorgias of Leontini, and Prodicus of Ceos, and Hippias of Elis, who go the round of cities, and are able to persuade the young men to leave their own citizens, by whom they might be taught for nothing, and come to them, whom they not only pay, but are thankful if they may be allowed to pay them."

him a living[5] and at the same time made him famous. This fame is indicated by his recorded efforts: an Olympian oration,[6] a Pythian,[7] and a funeral address. There must have been something remarkable about these exhibitions, or others unknown, else the honor of a golden statue at Delphi would not have been awarded to him.[8] Such was his skill that others sought to learn his art, sometimes from him directly, sometimes from his treatise on oratory.[9] At length, among friends in Thessaly, he laid aside his purple robe[10] and at the advanced age of 109 years closed his eyes for the eternal sleep.[11]

Pedagogy

Although Gorgias had departed, his influence as a great teacher remained. That influence probably rested in part upon a rare personality while he was alive, but after death rested upon the style of his addresses and upon his pedagogy. As modern teachers of rhetoric are somewhat at sea regarding the content of their line and the methods of teaching it, some help may possibly be obtained from an old and successful instructor. The Leontine was not an all-round teacher, like Hippias, who professed a knowledge of all the sciences, arts, and philosophies of the day; but a professor of rhetoric only. When Socrates asked him whether he was a rhetorician, he replied:

[5] Socrates, de Perm., 155. Gorgias finally took his abode in Thessaly, where the people were wealthy; paid no taxes nor contributions; had no wife nor children; yet with these advantages for acquiring a fortune, he accumulated only a thousand staters. From which it may be inferred that riches did not fasten themselves upon teachers in olden times any more than today.

[6] Aristotle, Rhetoric, III, 14.

[7] Phil. Vit. Soph., I, 9, 4.

[8] Cic., de Orat., III, 32; Paus., VI, 7; Plin. Nat. Hist., XXXIII, 24, I. Hominum primus et auream statuam et solidam Gorgias Leontinus Delphis in temple sibi posuit. Val. Max., VIII, 15, 2. Universa Graecia in temple Delphici Apollinis statuam solido ex auro posuit, quum caeterorum ad id tempus auratas collocasset. I am skeptical about this statue of solid gold, because a statue of respectable size would have taken all the gold in Greece. If he had put up his own statue, as some say he did, it would have been anything but solid gold and would have been very small.

[9] Diog. Laert., VIII. "He left behind him a treatise containing a complete system of the art." Art., Soph. El., 34.

[10] Aelian. Var. Hist., XII, 32. "The story prevailed that Hippias and Gorgias used to go abroad in purple raiment."

[11] The remarkable length of life seemed to impress the ancients. Although they do not agree exactly, all seem to think he lived to be about 100 years old. His span has been variously estimated as follows: Birth, 496 to 483 B. C.; death, 388 to 375 B. C.

"Yes, and a good one, too, if you would call me that which, in Homeric language, 'I boast to be.'

"Socrates: I should wish to do that.

"Gorgias: Then pray do.

"Socrates: And are we to say you make other men rhetoricians?

"Gorgias: Yes, that is exactly what I profess to make them, not only at Athens, but in all places."[12]

It is probable that this concentration of effort may have kept him from wandering too far in the dangerous fields of philosophic theology. As a teacher, then, of speaking he gave courses in two lines: the eristic and the panegyric. Both of these courses presupposed a general knowledge of poetry, especially Homer, of music, and of history, obtained, of course, in the elementary schools. Fortified with such information, the Grecian youth were then put through a series of exercises which were supposed to fit them for active life in the courts and deliberative assemblies. The training in argumentation was based on commonplaces,[13] disputations, and the elaboration of formulas of amplification and extenuation. A passage from Cicero's *Brutus* (12) credits Aristotle with the remark that "Protagoras took the pains to compose a number of dissertations on such leading and general topics as are now called commonplaces. Gorgias, he adds, did the same, and wrote panegyrics and invectives on every subject; and he thought it was the province of an orator to be able either to exaggerate or extenuate as occasion might require." To this statement must be added another by the same authority, Aristotle, to the effect that the system of instruction by Gorgias was eristic, consisting of rhetorical exercises and questions which drew forth conclusions.[14]

It will be noted from the remark of Cicero above that another phase of content was the panegyrical exercise. This was given because one of the important functions among the Greeks was the encomium at some funeral or at the Olympian and other festivals. In modern life, the delivery of funeral addresses is left largely to the clergy. Occasionally, in honor of noted men, formal exercises are held in legislative halls, at which lay orators may speak. Add to these eulogies the commemorative programs in honor of great

[12] Plato, Gorgias, 449.

[13] Quint., III, 1, 12. Horum primi communes locos tractasse dicuntur.

[14] Arist. Soph., El. 33, 16.

events, such as the Landing of the Pilgrims, and one will perceive that moderns follow the ancient Greek custom. Nearly all of the old orators are credited with panegyrical addresses. As Gorgias himself delivered such orations, it was quite natural for him to include them in his courses. No one has explained the theory on which exercises in epideictic form are based better than Cicero. In the *Orator,* XII, after speaking of panegyrics, declamations, and narrations as the *nursery* of speakers, he then comments as follows: "From this form is derived fluency of words; from it also the combination and rhythm of sentences derives a freer license. For great indulgence is shown to neatly turned sentences; and rhythmical, steady, compact periods are always admirable. Pains are taken purposely, not disguisedly, but openly and avowedly, to make one word answer to another, as if they had been measured together and were equal to each other. So that words opposed to each other may be frequently contrasted, and contrasted words compared together; and that sentences may be terminated in the same manner, and may give the same sound at their conclusion; which when we are dealing with actual *causes* we do much more seldom, and certainly with more disguise. But in his Panathenaic oration Isocrates avows that he diligently kept that object in view; for he composed it not for a contest in a court of justice, but to delight the ears of his hearers. They say that Thrasymachus of Chalcedon and Gorgias of Leontini were the first men who taught this science." Thus early was the discovery made that the composition of the panegyric differed from that of the debate, the former giving more opportunity for the development of style. We shall presently see the importance of this in the history of rhetoric, for out of the commemorative oration came artistic prose.

Such being the content of the courses offered by Gorgias, we next inquire concerning his method of teaching. Aristotle says the pupils learned exercises by heart. This was probably the case with the encomia which he wrote for his classes. Such a method would lead, of course, to declamation. Aristotle condemns the method, after admitting that the instruction was rapid, on the ground that it did not train the pupils to compose their own addresses. He likens the process to a lecture on preserving the feet from injury without teaching shoemaking. I believe Gorgias must have required his

pupils to prepare panegyrics of their own, based on his method. They could then put in practice the instruction which he gave in the memorized productions, laying emphasis on the language as well as the delivery. The inference is fair, because Gorgias aimed at "fine speaking," *evepeia,* rather than "correct speaking," *orthoepeia,* as did Protagoras[15] and Prodicus.[16] It will be seen from this circumstance that very early in the history of rhetoric a division in method was made, a division which has continued to this day. On the one hand are the teachers of elocution, so called, who teach declamation and acting, claiming that these subjects are fundamental, that they lead to original oratory and debating. The aim is seen in the titles of their institutions, which are generally called "Schools of Oratory." On the other hand are the teachers of public speaking, who, avoiding as much as possible declamation, strive to make speakers through the medium of debates, extemporaneous addresses, and original orations. Always there has been the struggle to combine the two methods, so that pupils might be able to *deliver well* original thoughts in beautiful language, and always there has been the difficulty of temperament in teacher and pupils. That is to say, the poetic, interpretative, dramatic temperament is rarely combined with the prosaic, rational, persuasive temperament. Gorgias evidently had the ideal in mind, for he taught persuasion as well as declamation. Philebus says: "I have often heard Gorgias maintain that the art of persuasion far surpassed every other; this, as he says, is by far the best of arts, and to this all things submit, not by compulsion, but of their own free will."[17]

In teaching the art of persuasion Gorgias wisely began with definition, for it is necessary that a speaker and his auditors know the meaning of the terms involved. Yet he did not succeed as a clarifier of thought, if we may believe Plato. In *Meno* there is a pretty bout over the meaning of virtue. Socrates says he doesn't know, nor has he found anybody who did know. Meno replies for himself and Gorgias that there is no difficulty in defining the term. "Take first the virtue of a man: his virtue is to know how to administer the state, in the administration of which he will benefit his friends and damage his enemies, and will take care not to suffer

[15] Q. J. S. Ed., March, 1918.
[16] Q. J. S. Ed., April, 1920.
[17] Plato, *Philebus,* 58.

damage himself. A woman's virtue may also be easily described: her virtue is to order her house, and keep what is indoors, and obey her husband. Every age, every condition of life, young or old, male or female, bond or free, has a different virtue: there are virtues numberless, and no lack of definitions of them; for virtue is relative to the actions and ages of each of us in all that we do. And the same may be said of vice."[18] Socrates is delighted with the swarm of virtues, but professes not to know what virtue is from an enumeration of virtues. Later he himself is challenged to define color. He accepts the challenge and defines it in the same manner as Gorgias would have done, saying, "Color is an effluence of form, commensuate with sight, and sensible."[19] This mysterious definition seems to satisfy Meno because it is the kind he has been in the habit of hearing.

Another instance of the attempts of Gorgias at definition is related by Aristotle in the *Politics*: "In practice a citizen is defined to be one of whom both the parents are citizens; others insist on going further back; say to two or three or more grandparents. This is a short and practical definition; but there are some who raise the further question: How this third and fourth ancestor came to be a citizen? Gorgias of Leontinus, partly because he was in a difficulty, partly in irony, said: 'Mortars are made by the mortar makers, and citizens of Larissa are also a manufactured article, made, like the kettles which bear their name (*larisaioi*), by the magistrates' "[20] (*demiourgoi,* a word which means artisans and magistrates, hence a pun). In other words, just as kettles are objects made by artisans, so citizens are objects made by magistrates; but as the Greek word for artisan and magistrate is the same, the expression is cryptic. No wonder Aristotle in his *Rhetoric* speaks of the irony of Gorgias.[21] Looking at the quotations given, it will be seen that Gorgias does not define philosophically, but enumerates or gives examples, letting the auditors do their own defining. He would have made an excellent campaign orator.

As to other elements in his pedagogy we have little evidence. If he had been a pupil of Tisias, who in turn was a pupil of Corax, he

[18] Plato, *Meno.*, 71.
[19] Plato, *Meno.*, 76.
[20] Arist., Pol., III, 2.
[21] Arist., Rhet., III. 7. E meta eironeias, hoper, Gorgias epoiei.

no doubt used the principle of probability. Plato puts them together when he says, 'shall 'I to dumb forgetfulness consign' Tisias and Gorgias, who are not ignorant that probability is superior to truth, and who by the force of argument make the little appear great and the great little, and the new old and the old new, and have discovered universal forms, either short or going on to infinity."[22] As Tisias was in the same embassy to Athens, it is quite probable that Gorgias, if not a pupil, was at least familiar with his principles.

There is contained in the extract just given here more than a hint of the success of the method of the Leontine. It shows very clearly that what the ancient writers said of him was true—that he was a very fluent speaker, able to dilate at length on anything. The best account of this phenomenon is found in Plato's *Gorgias* (447). Socrates has expressed a desire to ask Gorgias the nature of his art, and what it is he professes and teaches. Callicles says: "There is nothing like asking him; and indeed this is a part of his exhibition, for he was saying only just now, that anyone in my house might ask him anything, and that he would answer." Gorgias later answers: "It is quite true; I was saying as much only just now; and I may say also, that many years have elapsed since anyone has asked me a new one." The story, as related by Cicero, shows some growth, for he remarks that Gorgias "offers to speak most copiously on any subject whatever that could be brought under discussion or inquiry; and he was the first of all men that ventured to demand in a large assembly on what subject any one desired to hear him speak. In the *de Finibus* he remarks: "It was a bold proceeding; I should call it an impudent one, if this fashion had not subsequently been borrowed by our own philosophers."[23]

How was it possible for an orator to possess such all-round ability? There are two solutions: the first is the one noted by Aristotle, that "in epideictic speeches it is proper to introduce eulogies by way of episodes, as is the practice of Isocrates, who is always bringing in somebody. It is this that Gorgias meant when he declared that he was never at a loss for something to say, for in speaking, *e. g.*, of Achilles, he eulogizes Peleus (the father), next

[22] Plato, Phaed., 267A.
[23] Cic., de Orat., III, 32; I, 22; de Fin., II, 1; Quint., II, 21, 21; Val. Max., VIII, 15, 2.

Aeacus (the grandfather), then Zeus himself (the great-grandfather); and similarly valor also (the special virtue of Achilles), and so on (*ad infinitum*)." This plan, Cope says in his commentary on the *Rhetoric,* was used by "the sophist Lycophron, when he was compelled by some persons to write an encomium upon the lyre, and found that he hadn't very much to say about it, first very briefly touched upon the praises of the sensible lyre, which we have here on earth, and then mounted up to that in heaven, . . . the constellation called the Lyre, upon which he composed a long and beautiful and excellent discourse."[24] This method has a striking resemblance to that used by some preachers, who are said to take a text as a point of departure. Like Columbus, they sail "on and on," the congregation being unable to take hold of anything, nor finding any means of restraining the discourse.[25]

The other solution rests on the fact that in olden days a fluent man, possessed of a good memory, might have been able to speak on nearly every subject, for the field of knowledge was limited. It was possible within the span of one lifetime to cover all the fundamentals of philosophy, history, literature, theology, and science, and to have a fair knowledge of all trades and business, by land and sea. Hippias, it will be remembered, gave lectures on many subjects and showed with pleasure, as products of his own hand, his ring, cloak, and sandals. If I recall correctly, the last of those men who took all knowledge for their province was Bacon. Today neither Bacon, Aristotle, nor Gorgias would be able to boast of omniscience.

By chance the names of Bacon, Aristotle, and Gorgias came together. Of the first two, we have their works quite complete, but of the latter only a few fragments have survived. What little remains has been amply treated by writers on philosophy; but the relation of the philosophy to rhetoric has somehow been passed over. As his peculiar view of the stability of human knowledge, set forth in his work "On Nature and Not-Being," is of importance to every teacher of rhetoric, I will attempt to show its bearings on argumentation. Gorgias argued[26]—

[24] Cope: Arist., Rhet., III, p. 205, foot-note.
[25] Cic., de Fin., II, 1. The same phenomenon existed in Cicero's day.
[26] Sextus Empiricus, Adv. Math., VII, 65 sq.

1. That nothing exists.

2. That if anything really exists, it cannot be known to man.

3. That if he could know it, he could not communicate the knowledge to others.

Examine these principles in reverse order. We first perceive that communication implies a medium, generally words; but the same words convey different meanings to different people. Is not this noticeable in religion? How many shibboleths have been uttered, dimly comprehended even by the elect? How many religions have arisen? How many sects have developed within each religion? Each sect has its followers who are unable to comprehend the language of opponents; each believes it has the truth. The same obtuseness is evident in the political sphere. Our nation has just passed through the fever of a presidential campaign in which men of equal intelligence strove to convince each other of the error of their ways. When the straw vote of college presidents was taken by the *Outlook*—college presidents presumably being men of superior attainments,—there should have been a unanimous agreement, if the truth were really known. These intelligent men were about evenly divided between the Democrats and the Republicans. On the same issues they took diametrically opposite sides and gave reasons for their attitude.

According to Gorgias, these presidents acted in the way they did because the words employed failed to communicate the knowledge each thought he possessed. Consequently, they were merely giving their opinions, based on previous political beliefs, or environment, or self-interest, or something, having no knowledge of the truth, for that was impossible for man to discover. Nor would they ever know, for they could not go up into a high mountain from which the direction of all roads might be seen; they must perforce remain in the fog of the valley, blindly groping their way. Because they did not know the truth, nor were able to communicate it if they did, the final conclusion reached by Gorgias was that no truth exists. Wherefore, if no truth exists, nor can be known, nor can be communicated, every man becomes a law unto himself. By this circuitous route Gorgias reached the same goal as Protagoras. That

philosopher-rhetorician, as I have elsewhere shown,[27] taught that, because "man was the measure of all things," each man was the judge of truth as it seemed to him. Gorgias had simply taken one step more than Protagoras, the latter recognizing the existence of truth, the former declaring it had no existence. Although one seems a Sceptic and the other a Nihilist, both fell back upon expediency as the rule of conduct, because both were practical men, teaching their fellows to live in a world of strife, of difference of opinion. To live in such a world they, as rhetoricians, taught the art of persuasion, the basis of which was probability.

I am fully aware that my interpretation of the philosophy of Gorgias is unlike that given in works on metaphysics; for generally the authors of such works claim that he was dealing with a physical world. "Nothing exists" would mean, in the Berkleyan sense, that there is no such thing as matter. If there were matter, no one would know it, because there would be no reliable means of cognition. If there were matter and it were known, an individual could not communicate his knowledge, because words, as media, would fail to convey ideas of matter. Admitting that the objective world may have been a phase of the doctrine, I have nevertheless confined my interpretation to the subjective world; for I recall that Gorgias dealt with abstractions such as virtue and citizen, as has already been indicated. He did not know what virtue was; neither did Socrates. Yet Gorgias was evidently trying to teach virtue, while Socrates was trying to find out what it was. The Leontine was practical in that he did not seek in vain for definitions of truth, but spent his days indicating the nature of the effort required to search it out and apply it in the affairs of life.

How true this was may be guessed from an obscure little passage in one of Plutarch's essays. Talking about the drama, he said: "The Athenians looked upon comedy to be so ignoble and troublesome that they published a law that no Areopagite should make any comedies. But tragedy flourished and was cried up, and with wonder and admiration heard and beheld by all people in those days, deceiving them with fables and the display of various passions; whereby, as Gorgias says, he that deceived was more just than he that deceived not, and he that was deceived was wiser than he who

[27] Q. J. S. Ed., March, 1918, p. 213.

was not deceived. He that deceived was more just because it was no more than what he pretended to do; and he that was deceived was wiser for that he must be a man of no sense that is not taken with the sweetness of words."[28] A similar attitude was taken toward the rendering of tragical poems.[29] In these remarks, Gorgian in manner, can be seen the beginning of the controversy concerning acting. Should an artist feel his part or just act? Should the audience go behind the scenes or would it be wiser to yield to the illusions of the stage? Gorgias, being a practical man, without stopping to analyze or philosophize, thinks it better to stay in front of the curtain, to allow one's senses to be beguiled by "sweetness of words."

Now "sweetness of words" is a phase of style in which Gorgias was an adept. It was his novel use of words that enchained the Athenians as they listened to his plea for aid. Nor did his fame diminish; for soon other rhetors began to imitate his style, and the people were so enamored with it that they came in crowds to his exhibitions, calling them "festivals," and his addresses "torches." Surely a man who could attract the multitudes and could draw a steady stream of pupils must have possessed something worthy of careful study. This we are about to investigate. Preliminary to that step the reader should have before him the principal fragment upon which a study may be based. This is the *Epitaphios,* the probable conclusion of an oration, chosen because it includes in its few lines nearly all the stylistic peculiarities of Gorgias.

Fragment of the Funeral Address

Ti gar apen tois andrasi toutois hon dei andrasi proseinai; Ti de kai prosen hon ou dei proseinai: eipein dynaimen a boulomai, bouloimen d'a dei lathon men ten theian nemesin, phygon de ton anthropinon phthonon, outoi gar ekektento entheon men ten areten anthropinon de to thneton, polla men de to praon epieikes tou authadoys dikaiou prokrinontes, polla de nomou akribeias logon orthoteta touton nomizontes theiotaton kai koinotaton nomon to deon en to deonti kai legein kai sigan kai poiein (kai ean), kai dissa askesantes malista hon dei, gnomen kai rhomen, ten men boule-

[28] Plutarch. Whether the Athenians were more warlike than learned.
[29] Plutarch. How a young man ought to hear poems.

vontes, tes d'apotelountes, therapontes ton men adikos dystychounton kolastai de ton adikos eutychounton authadeis pros to sympheron, evorgetoi pros to prepon, to phronimo tes gnomes pavontes to aphron (tes rhomes) hybristai eis tous hybristas, kosmioi eis tous kosmious aphoboi eis tous aphobous, deinoi en tois deinois martyria de touton tropaia estesanto ton polemion Dios men agatmata hauton de anathemata, ouk apeiroi oute emphytou Areos oute nomimon eroton oute enopliou eridos oute philokalou cirenes, secnoi men pros tous theous to dikaio, hosiou de pros tous tokeas te therapeia, dikaioi menpros tous astous to iso, eusebeis depros tous philous te pistei toigaroun auton apothanonton hopothos ou synapethanen all athanatos ouk en athanatois somasi ze ou zonton.

The following translation may stagger here and there in its attempts to preserve the thought along with the Gorgian style; but here it is, such as it is:

"For what was absent in these men which should be present in men, and what things were present which should be absent? Would that I could say what I wish and would that I might wish what I should say, evading the nemesis of the gods and avoiding the envy of men. For these men possessed a virtue that was divine, a mortality that was human; ofttimes preferring the mildness of equity to the malignity of justice; ofttimes, too, the righteousness of reason to the rigidity of law; considering the following to be the most godlike and most common code: aright at the fitting time either to speak or keep silence, either to act or to leave alone; cultivating the duality especially that one ought to practice: judgment and strength; planning with the one and performing the other; helpers of those who unjustly suffered misfortune, and chastisers of those who were unjustly fortunate; pitiless toward profiteering, propitiating toward propriety, by the reasonableness of their judgment checking the unreasonableness of strength, violent toward the violators, moderate toward the moderate, gentle toward those who inspire no fear, terrible toward those who inspire terror. As witnesses of these things they set up trophies over their enemies, statues of Zeus, votive gifts for themselves, not being ignorant of inborn courage nor lawful loves, nor strenuous strife nor honorable peace; reverent toward the gods in righteousness, filial toward their forbears in service, equitable toward their fellow citizens with equity, leal toward their

friends with loyalty. Therefore, when they died regret for them did not die, but deathless in bodies not immortal lives for those no longer living."[30]

In this crude translation the reader of English literature will instantly detect the flavor of Euphuism. In Lyly's prose one meets the same touches of alliteration, the balancing of clauses, the antitheses, the straining after effects with words. Lyly and Gorgias seem like oriental weavers putting glaring colors here and there with infinite patience into the gorgeous patterns of their looms. Let us unravel the warp and woof of the Gorgian fragment to discover, if possible, the secret of the weaver.

In the first place, a glance at the printed page of the Epitaphios will reveal a poetic form. The lines beginning *semnoi, hosioi, dikaioi, eusbeis* have about eleven syllables to the line. Is it poetry or is it prose? Aristotle attempted to explain the phenomenon by holding the poets responsible. "It was because the poets were thought, despite the simplicity of their sentiments, to have acquired their reputation by their style that prose style assumed at first a poetical form, as, *e. g.*, the style of Gorgias. And still, even at this day [three generations later], the mass of the uneducated think the discourses of speakers of this kind mighty fine. This, however, is an erroneous idea, the styles of prose and of poetry being distinct."[31] It is not necessary to accept Aristotle's dictum on this subject, for excellent writers of prose existed before the time of Gorgias, Herodotus being noteworthy. But Aristotle might have argued that Herodotus had no style, that he wrote in the language of the people, that Gorgias was the first rhetor who had a distinctive manner, distinctive because poetic. Such an argument might be granted, the more so because the Greeks were extremely fond of poetry, a large part of their training during youth being a recitation of Homer and other poets. Hence, a prose style that was rhythmic would be well received because it fitted perfectly into Greek education. The same course of reasoning would not apply to English oratory because the background of English education was not poetic. From the earliest times prose and poetry seemed to exist side by side, poetry

[30] My thanks for this translation are extended to Prof. T. B. Hamblin, Russell Hamblin, and T. Gompers, who, however, differed so much that they will hardly recognize their own work in my retouching.

[31] Rhet., III, 1, 9.

often with the style glaringly visible, as in alliteration; but prose plain, simple, and direct. When prose did begin to preen its feathers there was no commotion until Euphuism stepped into the field, affecting not only prose itself but also poetry. Yet Euphuism is the late offspring of Gorgianism, having passed through the hands of Guavera, the Spaniard, who in turn imitated Latin models, whose attempts at style were the result of Grecian influence. If we accept the Aristotelian theory, then both Lyly and Gorgias owed their style to poetic influences.

Now in building a poetic rhythm in prose, neither rhyme, nor foot, is the unit upon which it is based, but it is rather the period. When the period is short the rhythmic effect is quite poetic. The Georgian period, as shown in the fragment, is often so short that it resembles a verse of poetry. We are obliged at this point to ask for a definition and explanation of this rhythmic unit. According to Aristotle "a *period* is a sentence having a beginning and an end in itself, and a magnitude which admits of being easily comprehended at a glance." This definition fits the etymology of the word *peri*, round, about plus *hodos*, a way = a way round. It fits also the number of words, because a period rarely extends beyond a line on a page; it can be "comprehended at a glance." Aristotle then apparently remembers that the period is meant to be spoken, for he next says, "such a style [the periodic or compact] is agreeable and can be easily learnt: agreeable, because the hearer is constantly imagining himself to have got hold of something from constantly finding a definite conclusion of the sentence; easily learnt, because a periodic style can be *numbered*, and number is the easiest thing in the world to recollect. It is thus that everybody recollects verses better than irregular or prose compositions, as they contain number and are measured by it." This explanation fits the Gorgian style exactly, for there can be no question that the rhythmic periods of the "Funeral Address" were first written with infinite care and then memorized. Without doubt, some of the popularity of the orations of Isocrates, the pupil of Gorgias, was due to the fact that his productions were easily memorized by his patrons because largely in periodic form. Continuing, "The period should be completed by the sense as well as by the rhythm," a condition which Gorgias observed. Again, "a period may be divided into members or clauses,

or it may be simple: divided, it (each part) should be complete in itself, properly divided and capable of being easily pronounced at a single breath, not, however, at the arbitrary division of the speaker, but as a whole; simple, it should consist of a single member." Here I must observe that Aristotle had noticed concerning the length of a period or of a member of a period that is should be capable of being "pronounced in a single breath." Why was this necessary? I have only a theory to account for the phenomenon. The theory rests on the fact that Greek orators generally spoke out of doors and generally to large gatherings of citizens, whether at court or at the festivals; that plenty of force was needed to send the voice over the assembly; hence, a short unit of speech capable of being uttered in one breath was naturally developed. A speaker who employed the "jointed" or run-on style, now called "loose," would have no regular places to breathe, wherefore his voice would trail out and of course would not be heard. The orator accordingly, in the *Agora,* used the same breath control as the rhapsodist or the actor, hurtling out a short period which was equivalent in vocal content to a verse in poetry.

So much from the standpoint of the speaker. Next the hearer must also be taken into consideration. The dictum of Aristotle is that "the members of the periods or the periods themselves should be neither truncated nor too long. If too short, they often make a hearer stumble; for if, while he is being carried along to the completion of the measure or rhythm, of which he has a definite notion in his mind, he is suddenly pulled up by a pause on the part of the speaker, there will necessarily follow a sort of stumble in consequence of the sudden check. If, on the other hand, they are too long, they produce in the hearer a feeling of being left behind. Periods of undue length become actual speeches and resemble a dithyrambic prelude in their discursiveness."[32] The accusation might be brought up against Gorgias that one of the periods in the Epitaphios is too long (the one beginning "For these men possessed a divine virtue" and ending with "terrible toward those who inspire terror"), but an inspection of the sentence in the fragment will reveal a succession of clauses and phrases, each short enough to be uttered in a single breath, and each practically complete in itself.

[32] Rhet., III, 9.

As the sentence is a remarkable example of parallelism, I give a skeleton of its structure:

Main thought: These men possessed a virtue that was divine, a mortality that was human.

Modifiers in parallel formation:

1. Preferring.
2. Considering.
    a. To speak.
    b. To be silent.
    c. To act.
    d. To let alone.
3. Cultivating.
    a. Planning.
    b. Performing.
4. Helpers.
5. Chastisers.
6. Pitiless.
7. Propitiating.
8. Checking.
9. Violent.
10. Moderate.
11. Gentle.
12. Terrible.

The first impression of this terrible sentence is unfavorable. It seems interminable and incoherent. Yet from the oratorical standpoint the sentence is excellent, because it is composed of short, complete clauses, and because cohering particles can be dropped in the heat of speech; and again because a splendid climax can be made by the voice. In this the orator would be assisted by the short length of the concluding clauses and by the powerful words. From full lungs he could ejaculate over the vast audience the fragments, each complete in itself, yet each connected with the main movement of the symphony.

I have called the sentence a symphony because when read aloud it recalls a piece of music; for it has the cadences, tonal effects, diminuendos and crescendos of a sonata. Using rhetorical terms, some of the effects are produced by assonances, others by antitheses. Beginning with assonance, we find Gorgias using that sounding

figure called paromoeosis,[33] which in general seems to mean parallelism in sound. Of this figure there is a variety wherein the similarity of sound occurs at the beginning of several words in a sentence or in emphatic positions in antithetic clauses. It is called by Puttenham "Parimion, or the figure of like letter—used much by common 'rimers.'" Today we call the figure alliteration. Gorgias was almost as fond of it as an Anglo-Saxon poet. A few instances are here given: Apen . . . andrasi . . . andrassi proseinai . . . prosen . . . proseinai dynaimen . . . boulomai, bouloimen d'a dei polla . . . praon . . . and so on, until a whole battery is fired in climax: Hybristai . . . hybristas, kosmioi . . . kosmious, aphoboi . . . aphobous, deinoi . . . deinois.

Verily, a modern advertiser or author in search of a catchy title might with profit take lessons in alliteration of the old rhetorician. Used with moderation, to catch the eye and ear, to give emphasis, no objection to homœo-catarkton would be made by captious critics, but overdone "it cannot but make the judicious grieve." Shakespeare, who himself did not disdain "apt alliteration's artful aid," ridiculed its excessive use; for the Prologue in the *Midsummer Night's Dream* rants thus:

> "Whereat with *b*lade, with *b*lood, *b*lameful *b*lade,
> He *b*ravely *b*roached his *b*oiling *b*loody *b*reast."[34]

Whether Gorgias overdid alliteration we cannot know, for the material at our disposal is too scanty to make a judgment; there was, however, another phase of paromœosis with which he toyed.

For this phase there is no exact descriptive term. It is not homœoteleuton, meaning a like ending of words at the conclusion of two or more clauses or verses; but a like ending of words at the beginning of clauses. This is the assonance found in such expressions as *lathon . . . phygon . . .; apeiroi . . ., semnoi . . ., hosioi . . . dikaioi.* The regular homœoteleuton occurs in such phrases as *sympheron . . . prepon . . ., agalmata . . . anathemata.* To this may be added paronomasia, a sporting with words, as *dystychounton, eutychounton.*

There is another species of assonance, so vague that it is difficult to express; yet in its elusiveness lies part of the melody of the

[33] Dem. de El., 29. Dion Hal. Second Letter to Am., II, 792.

[34] M. N. D., v. 1. Cf. *Love's Labour Lost*, wherein Euphuism is used in characterization. Also, Ben Jonson's *Every Man Out of His Humour.*

oration. I have a theory that *th* is the central sound about which the address revolves. It is the initial letter in *thanatos* and *theos*. It occurs likewise in *anthropos*. Man, death, and God, proper subjects indeed for a commemorative address! Beginning far off with *t's, d's,* and smoothing the way with *p's,* Gorgias intoned his melody until the funereal "Theta" dominated in the culminating sentence: *Toigaroun auton apothanonton ho pothos ou synapethanen, all'athanatos ouk en athanatois somasi ze ou zonton.* Perhaps the melody of recurring letters is not entirely fanciful, for it is not uncommon even in our own orators. Webster, for instance, shows a partiality for *l's* and *r's* in the famous peroration of his "Reply to Hayne: "Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre," etc. Roscoe Conklin displayed a great fondness for the vowel *O,* as his sonorous diction indicates. Macauley, the "incomparable dauber," as Stevenson called him, built a paragraph containing "a moment of *F V* in a world of *K's*!" All of these, with hosts of poets, obeyed the same impulse for mellifluous expression that captivated the Sicilian rhetorician.

Mention of Macauley a moment ago recalls that he has been accused of being antithetic in his style, of balancing clause against clause, word against word. If that be a fault, Gorgias had it in full measure. Read again the *Epitaphios*. Note that it seems to be a string of antitheses from beginning to end. Period is set off against period, word against word. Why such a structure? Cicero said Gorgias desired to produce a harmonious oratorical rhythm.[35] He illustrated from his own oration: "Conferte hanc pacem cum illo bello; hujus praetoris adventum, cum illius imperatoris victoria; hujus cohortem impuram, cum illius exercitu invicto; hujus libidines, cum illius continentia; ab illo, qui cepit, conditas; ab hoc, qui constitutas accepit, captas dicetis Syracusas."[36] Further, he held that "contraries being compared with contraries" would produce sen-

[35] Cic. Orat., 49. Semper haec, quae Graeci antitheta nominant, quum contrariis opponuntur contraria, numerum oratorium necessitate ipsa efficiunt, et eum sine industria. Hoc genere antiqui jam ante Isocratem delectabantur, et maxime Gorgias; cujus in oratione plerumque efficit numerium ipsa concinnitas.

[36] Cic. Orat., 49. Cf. Verres, IV.

tences that would end musically—a principle that was discovered by Gorgias, who, however, he says, used it without moderation.[37] In like manner, Demetrius in his essay *On Style* took the ground that Gorgias employed antithesis in symmetrical members in order to heighten expression.[38] By this he may have meant emphasis, a condition which arises when words, sentences, or clauses are contrasted with each other; as when John the Baptist exclaimed: *"He must increase,* but *I* must *decrease."*[39] To secure the emphasis or heightened expression a certain physical effort is required, certain changes of the voice follow. More volume is used or a sharper attack will be made. Often in contrasts the voice will rise and fall according to the feeling: it will be loud, then soft; harsh, then tender; rough, then smooth. A reading aloud of the fragment will reveal that Gorgias was a consummate elocutionist, for he had constructed a speech full of rhythms and periods, cadences and melodies, so fitted to contrasting words that all the powers of his voice would be displayed. The artist was at work, though the art was applied for the sake of the art.

Further evidences of the artist may be found in the oratorical structure of the fragment. For instance, Gorgias begins with an interrogation. What better way has ever been devised to draw attention, to ally the speaker with his audience, to make them responsive? He employed a balanced antithetic rhetorical question, to which only one answer could be given—the one that he himself desired. Then, having asked the general question, he himself, professing modesty, answered it in detail. In the midst of his amplification he drove in his ideas by repetitions, sometimes verbal, sometimes melodic. Good oratory this, as Lincoln well knew, for he was a past master in the use of the rhetorical hammer.[40] Whether Lincoln swung the sledge designedly is doubtful; it is far more probable that his instinct for clarity of thought, his intense desire to press home his ideas, caused him to employ frequent repetitions.

[37] Cic. Orat., 52. Gorgias primus invenit; sed his est usus intemperantius.

[38] Dem. de El., I, 29. Te gar megalegoria synergoi an ta toiauta kola, hopoia ton Gorgiou ta polla antitheta.

[39] John, 3:30. Cf. I Cor., 4, 10; II Cor., 6, 8.

[40] Cf. "Lincoln and Gorgias," in *The Classical Journal,* 13, 128. Mr. Smiley there points out that in a hasty scrutiny of one hundred and seven pages of Lincoln's works he detected one hundred and ninety-five cases of anaphora.

In Gorgias' case, however, we can be fairly certain that he used the anaphora designedly, for he was an artist in words and not a man with a message. He would have in mind the same reasons as did the *Auctor ad Herennium*—to give beauty, weight, and energy; to adorn and at the same time to increase the effect.[41] To attain this end, he would sometimes repeat at the beginning of a clause, sometimes at the end; then doubling up he would place the same word at the beginning and the end. No wonder that Puttenham called *Anaphora* the "Figure of Report,"[42] for it calls the attention like the crack of a whip.

Puttenham speaks also of another figure that was employed by Gorgias—a figure which is "in a manner defective because it wants a good band or coupling, and is the figure (Asyndeton) we call him (loose language)." Further, "it is a figure to be used when we will seeme to make haste, or to be earnest." Caesar must have been in haste when he wrote his celebrated message to the senate: "Veni, vidi, vici," for in doing so he omitted the connectives. Caesar dropped these conjunctions because he as an orator of the first rank. Orators in the heat of debate are bound to use a disjointed style, "to be dramatic even in their own despite," as Demetrius says. This was the case with Gorgias. As he was above all a rhetorician, an elocutionist of superb power, what was more natural, what more artful than to make haste, to express earnestness by omitting conjunctions? His audience would immediately be struck by the vivacity, by the energy of his expression when he cried: *Hybristai eis tous hybristas, kosmioi eis tous kosmious, aphoboi eis tous aphobous, deinoi en tois deinois.* Just so, Webster's auditors would be spellbound when he thundered: "Let me ask who is there among us, if he were to be found tomorrow in one of the civilized countries of Europe, and were there to learn that this goodly form of government had been overthrown—that the United States were no longer united—that a death-blow had been struck upon their bond of union

[41] Auct. ad Her., IV, 13. Repetitio, Haec exernatio, quum multum venustatis habet, tum gravitatis et acrimonae plurimum. Quare videtur esse ad hibenda et ad ornandum et ad exaugendam orationem. First method: "Scipio Numantiam sustulit, Scipio Carthaginem delevit, Scipio pacem peperit, Scipio civitatem servavit." Conversio: "Boenes populus romanus justitia vicit, armis vicit, liberalitate vicit." Complexio: "Quem senatus damnarit, eum vos sententius vestris absolvetis."

[42] Puttenham, *The Arte of Eng. Poesie*, III, 19.

—that they themselves had destroyed their chief good and their chief honor—who is there whose heart would not sink within him? Who is there who would not cover his face for very shame?" There we have just a touch of the impetuosity, the fire of Demosthenes, who, shooting out asyndeta and repetitions, dropping all shackling copulatives, cried, "by attitude, by look, by voice, when he acts with insolence, when he acts like an enemy, when he smites with his fists, when he smites you like a slave."[43] Such a volcanic outburst could not be expected from Gorgias, for he was not pleading in a court, but honoring departed heroes, yet within the limits of his theme he employed the same disjunctive style.[44]

Having discussed the major elements of Gorgianism, there remain certain minor phases which were also employed by the rhetorician. The first of these was known as epanalepsis,[45] wherein the same word was repeated after intervening matter, as in the opening sentences, *andrasi, hon dei, proseinai,* each occurring twice. Another variety appears at the end of the long sentence, in which the same words are used, with a change of case, at the beginning and end of a clause. This use meets the definition of Puttenham, who quaintly calls it "Echo sound," or "the slow returne." Following this, he defines epizeuxis as an iteration without any intermission, calling it "Underlay or Cooko-spel." Of this there is a touch in the *Epitaphioss boulomai, bouloimen.* The figures just given help the orator to avoid ambiguities, to make clear his meaning. By doubling the mental impression they rivet the idea in the mind of his auditors.

Another minor characteristic of Gorgias was his choice of compound words, *dipla onomata, e. eg., en-theos, em-phytos, en-opllios, eu-orgetos, philo-kalos, a-thanatos.* Aristotle mentions that he was unterrified by such compounds as *ptocho-mousos* and *kat-eu-orkēsantes,*[46] which were supposed to produce frigidity in the style.

[43] Longinus, XX; Demosth. in Mid., 72. This figure is called in Latin dissolutio. The Auctor ad Her., IV, 30, speaking of its value, says: "Hoc benus et acrimoniam habet in se, et vehementissimum ets, ad brevitatem accommodatum." He gives an example: "Gere morem parenti, pare cognatis, obsequere amicis, obtempera legibus." Sometimes in Greek it is called tysis = separation, or dialysis.

[44] As Gorgias was sparing in the use of connectives, the expression oligosyndesmos might apply. Dion. Hal. de Comp., XXII.

[45] Dem. de El., 196. Epanalepsis is the repetition of the same particle in the course of a long-sustained outburst.

[46] Rhet., III, 3. Translated, "beggar-witted toady," and "foresworn and forever-sworn."

These double-barreled words should not have offended the ancient ear, attuned as it was to Homeric epithets; to us they seem ordinary, accustomed as we are to spell-binder, silver-tongued, bone-dry and tangle-foot, rough-rider and sky-pilot. Aristotle would have raised his hands in horror if a copy of Carlyle had fallen into his hands: "Devil's-smithy of a world," "amber-locked, snow-and-rose-bloom maiden," "cabalistico-sartorial disquisition."[47] "The compound word, of course, has its place in the descriptive vocabulary of an orator, and when not far-fetched, as those mentioned by Aristotle, steers the arrow to the target.

They say also that Gorgias employed unusual words, far-fetched and poetic, belonging to the vocabulary of tragedy, called *glottai,* such words as *nemesis, dissos, tokeus.* Perhaps they were; yet what could one expect from a Sicilian at Athens but a strange diction—*xenizonti tes lexeos,*—the more so as his early education must have been, like that of all cultured Greeks, largely a memorization of poetry? Add to this fact that the extant fragments[48] are epideictic, pieces in which the orator was expected to show off. A simple explanation is thus provided, one that accounts for the difference between the forensic vocabulary and that of the panegyric. Holmes was not using the language of the day when he spoke of New England geographically: "An alien soil skirts her on the north; an irregular mountain barrier slopes its *glacis* along her western edge." "The species *cestrus coronatus* is not a product of the soil we tread upon."[49] Such geological and entomological terms would hardly pass muster on the hustings, although they might be well received by educated New Englanders. The unusual terms already mentioned, flowing from the lips of Gorgias were welcomed by the cultured class of Greece.

They were not shocked when Gorgias presumed to use the names of gods metaphorically, as Ares (*Areos*) to signify courage, Eros (*eroton*) to signify love, Eris (*eridos*) to indicate strife, Eirene (*eirenes*) to portray peace,[50] and Pothos to mean regret. Aristotle

[47] *Sartor Resartus.* Examples *ad lib.,* and frightfully Germanic.
[48] See Thompson's *Plato's Gorgias,* the appendix, where the fragments are gathered conveniently.
[49] Oration before New England Society.
[50] The fragment is probably defective in that the parallels of case and number are not preserved.

criticises him for straining after effects in some of his metaphors, as when he spoke of "a business green and raw," which is obscure in sense, and when he said, "you sowed in shame and reaped in misery," which is too poetical.[51] With the first case a modern would agree, but for the second there would be a friendly feeling, because sowing and reaping are everyday figures with us. Not so, however, with "Xerxes, the Persian Zeus," and with "vultures as living tombs," for these metaphors cause us to agree with Longinus, who says they were ridiculed as examples of tasteless tumidity."[52]

The expression just used indicates that Gorgias did not please all of the ancients. This was indeed mentioned by Diodorus, who, writing in Caesar's day, said that the devices of Gorgias were warmly welcomed *at the time* they were used owing to their "novelty and craftsmanship; whereas *now* they seem affected and ridiculous to ears sated by their repeated use."[53] The main contentions of the critics were that Gorgianism[54] was affected, pompous, and pretentious, that the ideas were superficial, the assonances tedious, that sense was sacrificed to sound, that the antitheses were verbal rather than real. There is, indeed, some truth in these censures which must have seemed sensible to audiences that had grown so acute that they could foresee the drift of a speaker and chant his words before he reached them.[55]

While the criticisms in the main are just, they are made by those who had before them the written productions of Gorgias, by those who had made them had never heard the man himself. In making a judgment of an orator, many elements besides the literary must be taken into consideration. To judge Henry Clay by his orations, as printed, would leave out the marvelous effects the man produced by his voice and his personality. To judge Patrick Henry by Wirt's paraphrases of his orations is very much akin to judging Pericles

[51] Rhet., III, 3, 4. Chlopa kai enaima ta pragmata, su de tuta aischros men espeiras, kakos de etherisas.

[52] Long. de Sub., III, 2. Erxes ho ton person Zeus and gypes empsychoi taphoi.

[53] Diod. Sic., XII, 53.

[54] Gorgieia schemata.

[55] Certain peculiarities of grammatical construction I omit because they would not affect the oratorical style; such as the use of neuter participles in place of substantives, of substantive verbals in -tes and -sis in place of verbs. They are mentioned as characteristic by Navarre: Essai sur la rhet., p. 86 sq.

by the report of Thucydides. In the case of Gorgias we must take into consideration not only the written fragments that have survived but also his effect on his followers.

As to the effect, we have the testimony of the ancients that many eminent orators adopted his method. When a reader finds the productions of Isaeus, Demosthenes, Hyperides, Lycurgus, Aeschines, and Dinarchus sprinkled with antitheses, repetitions, balanced sentences, and parallelisms in sound, he looks for a common source of inspiration. When he notes Antiphon and Lycias, the logographers, and Tucydides, the historian, employing the same figures, and above all, when he sees Isocrates pouring his talent into the Gorgian mould, he must conclude that a master has appeared. Listen to Dionysius of Halicarnassus: "The euphonious flow of Isocrates' *Areopagiticus* is due to the balance of the clauses and the cycle of the periods which has about it something rounded and well defined and perfectly regulated in respect of symmetrical adjustment. Above all, there are the rhetorical figures full of youthful exuberance: antitheses, parallelism in sound, parallelism in structure, and others like these, by which the language of panegyric is brought to its highest perfection." Whence came this style if not from the text-book, from a close study of the orations, and above all, from the personal instruction of his teacher, Gorgias? As feebler luminaries, other of the rhetorician's pupils may also be cited: Polus, Alcidamas, Licymnius, and Proxenus.[56]

None of these followers could use the *Epitaphios* as a model, for it must be acknowledged that the periodic pendulum swung too noticeably, the antitheses were often forced, the chimer could be seen at his bell-ropes. Yet they were under the spell of a thinker, of a great artist in words and structures. Like a painter before his easel, Gorgias sketched a crude outline, then dipping his brushes into the colors on his palette he painted a wondrous verbal picture, not in hodden gray, but gorgeous as a rainbow, not simple, but subtle. Even as Poe composed *The Bells* with ears attuned to their varied melodies, so Gorgias wrote his *Epitaphios* with sounding phrases. He wrote and spoke for effect. No wonder the people listened to him with amazement, no wonder they thought him worthy of a

[56] Dion. Hal. on Lit. Comp., XXIII, de Lys., c. 3, de Thucy., c. 52. Cf. Blass, Att. Bered., II, 475, 480; III, 38, 105, 137, 207, 298, for evidence. Norden Antike Kunstprosa, I, 96 sq.

golden statue, no wonder they flocked to his exhibitions of verbal pyrotechnics, calling them "torches."

Even in the last hour his love for display, for daring figures did not fail; "the style, indeed, was the man." Let Aelian lower the curtain: "Gorgias of Leontinum, when he was at the end of his life, becoming quite infirm, seized by some sickness, lay asleep a little while. When one of his friends approached him and asked how he was doing, he replied, 'Sleep is beginning to give me in trust to his brother Death.'"

BIBLIOGRAPHY

Aeliani, Varia Historia, ed. Tauchnitz.
Aristotle, Rhet. Bek. ed.
Aristotle, Politics, Jowett, Tr.
Aristotle, Cope's Commentaries.
Aristotle, Ethics, Grant.
Aristotle, Cope's Introduction.
Aristotle, Sophistical Eleuchi, Owens, tr.
Aristotle, Rhet., Weldon, tr.
Blakey, History of the Philosophy of Mind.
Blass, Attische Beredsamkeit.
Cicero de Orat., Orator, de Finibus, Brutus.
Chaignet, La Rhetorique et son Histoire.
Classical Journal, 13, 128.
Diodorus Siculus.
Dionysius of Halicarnassus, On Literary Composition, Roberts, ed.
Dionysius of Halicarnassus, The Three Literary Letters, Roberts, ed.
Demetrius, On Style, Roberts, ed.
Diogenes Laertius, Lives of the Philosophers.
Foss, De Gorgia Leontino Commentatio.
Grote, History of Greece.
Gomperz, Greek Thinkers.
Hamberger, Die rednerische Disposition.
Jonson, Dramas, for Euphuism.
Jevons, History of Greek Literature.
Jebb, Attic Orators.
Lewes, History of Philosophy.
Lyly, Euphues.
Longinus on the Sublime, Roberts.
Miller and Donaldson, History of Literature of Ancient Greece.
Navarre, Essai sur la Rhetorique.
Norden, Antike Kunstprosa.
Plato, Opera, ed. Stallbaum.
Plato, Translations by Jewett.
Puttenham, English Poesie.
Sextus Empiricus, ed. Mutchman.
Spengel, Artium Scriptores.
Thompson's Gorgias.
Ueberweg, History of Philosophy.
Walz, Attic Orators.

THE STANDARDIZATION OF SPEECH TESTING MATERIAL

SARA M. STINCHFIELD
University of Wisconsin

IN the Speech Clinic of the Department of Speech at the University of Wisconsin a series of speech tests has been devised to serve as a measuring scale for speech attainment.

The development of a definite standard of measurement is the result of the tabulation of some 500 speech cases by the writer and those examined in the clinic at various times by Dr. Smiley Blanton and Margaret Gray Blanton during a period of several years. The types of cases have varied from slight speech disturbances to those of neuropathic or psychopathic tendencies, among children of preschool age, grade school children, students in high school and college, and adults. The investigations include cases studied by the writer in the public schools (Corrective Speech Department) in Pittsburgh, Pennsylvania; in the Iowa Child Welfare Research Station; the Iowa State University Hospital, and in the Department of Speech at the University of Wisconsin, during a period of approximately five years. The speech tests have been developed under the supervision of Dr. and Mrs. Blanton, to whose extensive training and experience in speech problems the writer owes many of the suggestions incorporated in the tests.

Speech surveys have been made at various times in several large cities, but the methods of examination and tabulation have differed widely from the questionnaire method, in which the teacher's estimate for each child furnished the data, to the study by specialists in speech of such cases as were thought by the teachers to be speech-defect cases. Some surveys have included all children in a given school system. Usually the difficulty of securing funds and the time limitation have made it impossible to devote sufficient time for making a complete survey. From the surveys types of defects have been tabulated, with their frequencies, and results of subsequent training and treatment have been published, but so far as we have been able to ascertain no systematic set of tests for general use has been published, which includes all the sounds extant in the English language, and used in the various positions in which they occur,

and according to strong or weak position in the sentence. Such tests are needed to serve as a scale for measuring the speech status.

A list of words spoken first by the teacher and then repeated by the child is inadequate, because the child tends to reproduce mechanically the result of the auditory impression received upon hearing the word. Habitual errors of speech might thus be easily missed in a survey. It is well known that in studies of speech among the feeble-minded the child will often repeat perfectly the last word which he hears, in automatic, parrot-like fashion, and yet be incapable of initiating the words in spontaneous speech without previous auditory stimulus.

Word lists and sentences, while suitable for testing the majority of cases, are inadequate for children of pre-school age and first grade, unsuitable for those foreigners who have no reading knowledge of English, and for illiterates. For these a picture test is desirable, and is in preparation.*

A series of standardized and properly graded tests is needed in order that uniform records may be secured as to the development of speech from infancy to the third year, and thence on to the attainment of mature speech. A careful record of speech errors, classification as to type of disability, progressive elimination of errors through corrective measures and training are necessary for the further development of this field. The tests must be applicable to the different periods of growth in a rather broad way. Speech, like physical growth, is a continuous process, which advances through periods of development, acceleration, and arrest. The manner in which the child passes through various stages in acquiring a technique of speech follows the natural rhythmic processes with which we are familiar in studying laws of physical growth.†

We have, however, periods of "arrest" or "retardation" in speech, which stand apart from the natural order of growth, and which may be pathological in nature, of psychic origin, or due to the cultivation of inaccuracies in speech during the learning process. To find out what should constitute the *minimum requirement* in normal speech is, therefore, one of the purposes of our study.

* Blanton, Margaret Gray, *Speech Test for Children and Illiterates.* (In preparation; University of Wisconsin.)

† Baldwin, Bird T., *A Measuring Scale for Physical Growth and Physiological Age.* Iowa Child Welfare Research Station, University of Iowa.

Psychological tests similar in plan to those used for rating intelligence, vocational trends, and special abilities have been developed for the measurement of language abilities, oral and silent reading rate, comprehension, reading ability, and vocabulary by Whipple, Terman, Thorndike, Gray, Starch, Trabue, and others. These possess an important diagnostic value, but it is further desirable that these be supplemented by articulation tests, which may serve as a measure of speech attainment, show deviations from an accepted standard, and to estimate the individual's probable capacity for developing speech which shall conform to a broad, generally accepted standard.

In addition to several tests closely related to the speech process which have been developed by various authors, we have used articulation tests and tests to measure the speed and quality of spontaneous speech. These have been supplemented by voice analyses to estimate vocal quality, volume of tone, pitch, and rate. No one test is sufficient to serve as a complete analysis, nor is any unsupplemented test in articulation infallible. It is diagnostic and reasonabyl accurate, and when other tests cannot be given for lack of time we believe the articulation tests serve as a fairly accurate measuring scale. They may be given in conformity to minimum time requirements, and when supplemented with estimates as to vocal quality, pitch, volume of tone, and rate of speaking furnish the necessary material for making a speech diagnosis.

Articulation Tests A and B are explained in this article. The former is arranged to cover the entire list of simple consonant and vowel sounds occurring in the English language, as defined by the International Phonetic Association. Repetitions of consonants as they occur in alphabetic order are thus avoided. Articulation Test B was devised to measure the consonants as they occur in double or treble formation and for a few prefixes which are frequently blurred in enunciation. The consonant combinations, used in Test B, are more difficult of enunciation than simple consonant sounds, and later perfected. A pupil may score high on articulation of simple consonant sounds, and yet make a poor score on the articulation of consonant combinations, such as *pr, skr, y, ngst, mpt, bld,* or *kstr.* The latter call for greater dexterity in the use of the speech mechanism.

The difficulty in developing a series of test sentences is evident from the fact that one must keep in mind the position of the consonant as initial, middle, or final; whether it occurs as strong or weak, according to its position in the sentence; the necessity for a corresponding list of words for checking purposes in the hands of the examiner; the advisability of concealing the test words in sentences so that the pupil shall not recognize them as "test words" and therefore exercise undue precaution in the matter of pronunciation; and the necessity for brevity. As to position as weak or strong, this is dependent upon the consonant following in the subsequent work. If it belongs to the same phonetic group as the test consonant (as, for instance, *p*, *b*, or *m*, made by the same position of the lips, but differing by being voiceless, voiced, or nasal), one of the two consonants will be omitted, or "weak," in normal speech. We are likewise familiar with the rule that when two consonants at the end of a word are awkward to pronounce the second is often silent. A phonetic transcription of the test sentences was found necessary in order to determine the accuracy of the test sounds as occurring in strong position, and also to aid in the identification of the part of the speech mechanism involved when errors and substitutions occur in the pupil's articulation of the same.

For certain types of oral inactivity* ("lalling," lisping, blurred or indistinct enunciation), it was found desirable to use a supplementary word list in cases where the subject could not read the sentences. For this purpose the lists of words mentioned by Dr. Cornell,† and a similar set by Dr. Lapage,‡ in their reports on institutional cases, have been used, supplemented by additional words to make up a complete set of English consonant and vowel sounds. This test is styled Articulartion Test C and is published elsewhere.

Articulation Test D, also published elsewhere, is used for determining speed and accuracy of the peripheral speech mechanism, ease and flexibility in speaking, muscle-coördination, and mental adjustment. This is a test of speech agility, containing the various consonant sounds in alliteration. According as the sounds are made

* Mrs. Blanton's report on *Oral Inactivity*. (In preparation; University of Wisconsin.)

† Cornell, Dr. W. S., *Health and Medical Inspection of School Children*. F. A. Davis Co., 1913. Philadelphia.

‡ Lapage, C. P., *Consonantal Defects: Mental Deficiency* (Tredgold), page 132. *Ibid., Feeble-mindedness in Children. Medical Chronicle*, 1905.

in front, middle, or back of the oral chamber, and altered by position of the tongue, teeth, lips, or soft palate (even though these vary somewhat in different individuals), one may estimate the efficiency of the articulatory agents through the rapidity and ease with which they function. This test is not intended for drill nor recommended for other than testing purposes, as we do not normaly use alliteration, to any great extent, in spontaneous speech.

An attempt was made to grade the tests in steps of one year each, from the beginning of school to the end of high school, or from five to sixteen years. After trial it was found desirable to reclassify and regrade the tests to conform more nearly to the periods of growth. These will shortly be available in printed form, as articulation tests, for school use.

The tests have been given to a sufficient number of subjects to obtain temporary norms and to prove the serviceability of the tests in checking speech difficulties among school pupils, college students, cases of retardation, oral inactivities, letter substitutions, with neurotics and psycho-neurotics, with the partially deaf, and with stutterers.

A warning against indiscriminate use of the tests by untrained explorers in the field of speech is necessary. For the proper administration of even such easily comprehended sets of tests training in speech and phonetics is required. The observer should have a knowledge of the qualities of voice, good ear training for pitch discrimination, training in breath control, some knowledge of the anatomy and physiology of the speech mechanism, and a knowledge of standard phonetics.*

In Articulation Test A the test words are used in sentences, the consonant being used first in initial, then in middle, and lastly in final position (if it has three positions). The vowels are listed as at the beginning, middle, or end of sentence merely for convenience in checking. The subject reads the sentences aloud under conditions which approximate his reading of ordinary prose, the words being spoken in the ordinary manner and in sentences whose meaning he can comprehend. The test words themselves are obscured,

* Jones, Daniel, *English Pronouncing Dictionary*. 1919. University of London. E. P. Dutton, New York.

and as the reader is urged to read at an ordinary rate of speed he is unable to exercise undue caution as to the test words. He must read the words under conditions which as nearly as possible conform to his ordinary reading and rate of speech, as we wish to measure his normal speech.

The scorer uses an accompanying set of words, or checking list, and marks by underlining the blurred, inaccurate, or difficult sounds as they occur in sequence. He should also list the substitution or any inaccuracy which occurs. The entire time for reading the test should be recorded. Each sentence is numbered to correspond to the numbering of the consonants on the examiner's checking list. The date of examination is noted each time the test is given and the progress in speech improvement.

In the scorer's list as printed here we have been obliged to use the English spelling of the sounds, due to the fact that the phonetic symbols are not available. When published for school use the symbols used by the International Phonetic Association will be used, the phonetic symbols being the more accurate.

The temporary norm obtained from the measurement of a group of university students in Articulation Test A was 87, average score; 90.2, median score. The average errors were 9.9 in this test. It is worthy of note that the majority of these students had no marked defects of speech and very few (less than ten per cent) were stutterers; so that it cannot be contended that the rather surprising score is due to a preponderance of stutterers in the clinic. The scores of the stutterers which were used were not sufficiently low to affect markedly the average. The tests are graded on a scale of 100. A few consonant combinations are used in Test A in sentences where the consonant has less than three positions. (*Ng*, for instance, occurs in middle and final but not in initial position, and a consonant combination is used at the beginning of the sentence in order that there may be three points for scoring in the sentence and that it may be graded on a scale of 100.)

The consonants are not chosen at random, but occur in their phonetic groupings, as *p*, *b*, *m*, in three successive sentences; *t*, *d*, and *n*; *k*, *g*, and *ng*, etc. In editing the test for checking purposes, the test sounds would not appear in italics, as they appear here, as it is desirable that they should be obscured for testing purposes.

ARTICULATION TEST A—FORM 1

Grade on a scale of 100, three points to each sentence. (Sentence No. 34 contains but one type sound and is allowed but one point, thus making a total of 100 points.)

Sentences to be read by pupil, examiner checking the corresponding type sound on checking list.

SENTENCES

1. *H*e could not ad*h*ere to the *Wh*ig plan.
2. He *f*ell, ba*ff*led, off the cli*ff*.
3. *V*indicate your fri*v*olity or lea*v*e.
4. His *th*ird bir*th*day comes this mon*th*.
5. *Th*e wea*th*er is warm enough to ba*th*e.
6. *S*parrows build nes*ts* in treetop*s*.
7. *Z*ero is free*z*ing point on some thermometer*s*.
8. *Sh*e went ru*sh*ing past wearing a new mackinto*sh*.
9. For mo*nths* he spent his lei*s*ure in a gara*g*e.
10. The *Ch*inese mer*ch*ants wat*ch*.
11. The *j*udge showed pre*j*udice in the char*g*e.
12. He *l*ingered until twi*l*ight fe*ll*.
13. *P*eople like a*pp*les ri*p*e.
14. The *b*rook ba*bb*led over the hu*b*.
15. The *m*ob, with gru*m*bling, ca*m*e on.
16. *T*ake his ta*tt*ered coa*t*.
17. How he *d*oes that is a ri*dd*le to Ne*d*.
18. There is *n*othing new u*n*der the su*n*.
19. *K*eep crac*k*ers in your pac*k*.
20. The *g*reat go*gg*les were worn by the ro*g*ue.
21. The bum*bl*e bee was an*g*ry and stu*ng* me.
22. The *pl*ace was *fl*ooded with *gl*oom (consonant combinations).
32. A *gr*eat *cr*owd *pr*aised the speaker (consonant combinations).
24. *W*ill he fly home*w*ard in tri*umph*?
25. *U*nison in a t*u*ne has val*u*e.
26. The *r*ocks reverbe*r*ate with echoes of the *h*uge horn.
27. He talked *a*bout an abs*o*lutely unknown cactus bu*rr*.
28. *E*ach qu*i*ckly dispelled his *f*ear.
29. *E*very da*i*ly paper predicts *f*air weather.
30. *A*nne will l*i*ght the f*i*re.
32. *Ou*r p*oo*rly arranged plans brought no h*a*rm.
32. 'Tis *o*dd the b*oy* does not like sailing on the w*a*ter.
33. *U*p to yesterday he planned on g*o*ing in J*u*ne.
34. P*u*t the book away.

ARTICULATION TEST A—FORM 2

EXAMINER'S SCORE CARD

Consonant sounds in initial, middle, or final position.

(Vowels and consonant combinations at beginning, middle, or end of sentence.)

	Initial Position	*Middle*	*Final*
1.	h	h	hw (wh)
2.	f	f	f
3.	v	v	v
4.	th (voiceless)	th	th
5.	th (voiced)	th	th
6.	s	s	s
7.	z	z	z
8.	sh	sh	sh
9.	nths	zh	zh
10.	ch	ch	ch
11.	j (as in judge)	j	j
12.	l	l	l
13.	p	p	p
14.	b	b	b
15.	m	m	m
16.	t	t	t
17.	d	d	d
18.	n	n	n
19.	k	k	k
20.	g	g	g
21.	-ble	ng	ng
22.	pl	fl	gl
23.	gr	kr	pr
24.	w	w	-umph
25.	u (as in *u*nison)	u (as in t*u*ne)	u (as in val*u*e)
26.	r	r	hu (*hu*gh)
27.	the "indefinite," as *a* in *a*bout	as o (as in abs*o*lutely)	as r (as in bu*rr*)
28.	ē (long)	ĭ (short)	ear (glide)
29.	ĕ (short)	ā (long)	air (glide)
30.	ă (short)	ī (long)	ire (glide)
31.	au (diphthong)	oor (glide)	ar (glide)
32.	ŏ (short) as in *o*dd	oy (diphthong)	aw (aw sound as in w*a*ter)
33.	ŭ (short, as in *u*p)	ō (long, as in g*o*ing)	ōō (as in June)
34.	ŏŏ (as in put, foot)		

Time: .....

ARTICULATION TEST B—FORM 1

CONSONANT COMBINATIONS

Pupil's name.....

Date.....

Score.....

Time.....

1. *Dw*ight *tw*irled the stick a*thw*art the path.
2. His wou*nds* made him li*mp* every *inch* of the way.
3. The *fr*ightened *br*ave fled from the *tr*ack.
4. They *dr*ove *thr*ough forests of *spr*uce.
5. The *squ*ire *shr*ank from *scr*utiny.
6. As the *sp*ear *str*uck, the armor *spl*it.
7. He li*mps* across the li*nks* and que*nch'st* his thirst.
8. The *cl*ouds *bl*end with the *sl*oping horizon.
9. Fay ope*ns* the mid*dle* window and hears the wol*ves.*
10. *Thr*ee *sm*all e*xtr*as were printed.
11. He co*unts* the co*sts* of the two u*mbr*ellas.
12. They ha*nged* the *qu*eer knave to a *tr*ee.
13. This mi*ld* weather me*lts* the *sn*ow.
14. With a*mple* movements he was a*ble* to lift the ket*tle.*
15. He retur*ned* ar*med* and well equip*ped.*
16. He came up from the forec*astle* and pro*mpt*ly took the he*lm.*
17. The court *col*lected a fine from the *cor*rupt *con*ductor.
18. We *pre*fer to make a careful *se*lection *be*fore buying.
19. The statis*cian* hand*led* a new set of *st*atistics.
20. The wrin*kled* banner was spa*ngled* with li*nked* designs.

ARTICULATION TEST B—FORM 2

EXAMINER'S SCORE CARD

Grade on scale of 100, five points to each sentence. If there be but one or two type errors in sentence, deduct two points for each error. If all three are inaccurate five points should be deducted. Total score, 100.

1. dw, tw, thw.
2. ndz, mp, ntch.
3. fr, br, fl.
4. dr, thr, spr.
5. skw, shr, skr.
6. sp, str, spl.
7. mps, nks, ntch'st.
8. kl, bl, sl.
9. nz, dl, vz.
10. thr, sm, kstr.
11. nts, sts, mbr.
12. ngd, kw, tr.
13. -ld, -lts, sn.
14. -pl, -bl, -tl.
15. -nd, -md, -pt.
16. -ksl, -mpt, -lm.
17. (prefixes) kol, kor, kon (vowel and consonants).
18. (prefixes) pre, se, be (vowel and consonants).
19. shn, dld, st.
20. kld, ngld, nkt.

Time.....

AMERICANIZATION THROUGH SPEECH IN OUR HIGH SCHOOLS

W. PALMER SMITH
Boys' High School, Brooklyn, New York

THE Great War has been and still is a very forceful and impelling teacher. It has pricked the bubble of our pride in American education by revealing the high percentages of our army that could not read or write and that could not speak English. It has shown us the great need of compulsory education throughout the United States; it has pointed emphatically to the necessity of more work for Americanization; and it has tested severely the factors which are regarded as contributors to Americanization. English speech is probably the factor which has stood the most rigid tests, for it has been found that a foreigner's interest in learning to speak English and the use he makes of his acquirements in the language of America are self-manifestive indices of his attitude toward and his progress in Americanization. These developments put oral English and the teaching of the subject in a new light.

Some of us can remember when attainments in speech, or elocution, as it was called in those days, were regarded as an accomplishment, something to be classed with music and art. Recent years have recognized its practical value in social and business relations, but it has taken the Great War to rouse educators and the general public to its possibilities as an Americanization force.

In fact, English, and particularly spoken English, is so essential for our social and political development that it is being more and more recognized as the key to participation in American life. Our neighbors of other nationalities and their children become good citizens in direct proportion to the degree with which they identify themselves with American ideals. If they live in their own colonies in our great cities, and read only newspapers printed in their own language, they form but few ties with the new country. But if they learn our language, mingle with Americans, accept civic obligations and talk of American interests, they really become participants in American customs and American institutions. Such participation is well illustrated in the work of some of our high school boys and girls in community centers. There they participate in the

various activities, and frequently become directors of athletics, of literary or musical clubs, and sometimes teachers of classes. They are able to do so much for community betterment that we feel assured of their Americanism and their worth as citizens.

Nor is this all that training in speech can do for Americanization. It has a mission, too, among the young of our own American families who boast of a longer residence here. What better means can we employ to inspire them with more pride in their speech and with greater respect for American principles and American institutions? Their attitude toward speech and the use they make of it indicate the worth of their citizenship just as truly as in the case of aliens.

Conceding, then, the potency of English speech as an Americanizing agent, we may pass to a consideration of what can be done in speech classes in our high schools to help in the campaign for Americanization. There are two old sayings which seem to have bearings upon the case. "The mind grows by what it feeds upon," is one, and "Expression is necessary to evolution," the other. In other words, learning the truth about our country, thinking about it and talking about it, will have a tendency to develop patriotic feeling and patriotic conduct. And these patriotic thoughts and feelings when reflected in conduct develop good citizens. It follows, therefore, that the type of assignments in the speech class will determine to a large extent the scope of its contribution to Americanization.

Most teachers assign prose and poetry to be studied (sometimes memorized) for interpretative delivery, and a wide range of topics for original talks, and in both respects the application of whatever training in bearing, phonetics, voice production and theory has been given. For interpretative presentation we have an abundance of patriotic prose and poetry from which teachers and pupils may make selections. Sometimes, as in the case of Elbert Hubbard's "A Message to Garcia" or certain utterances of Roosevelt, pupils may very profitably spend several periods working upon one selection. Again, the selections for a single day may be chosen from a particular period of our history, or related to a single theme, thus unifying the work and adding to the interest. The period of the Great War touched so many of our pupils through their relatives

in service that they enjoy reciting from such poets as Robert Service, Alan Seeger, Rupert Brooke and Joyce Kilmer, giving brief introductions of their own about the poem chosen or the author. Much of this verse teaches courage, loyalty and patriotism. By watching current periodicals one may make an interesting collection of excerpts from public speeches made by our public men at home and abroad, and these quotations (chosen for some unifying motive), well prepared and presented with introductory paragraphs about the speaker, the occasion, or the content of the entire speech, give an up-to-date program stimulating to all the class. A teacher may direct the work so as to emphasize community pride, respect for law, desirability of permanent peace, or any phase of Americanism which she desires. One teacher gives special credit and the title of "Young Patriot" to each boy of the first year in high school who memorizes at least two hundred words of patriotic literature and pledges himself to use the selection, if possible, on some other occasion outside of the classroom. As an honor the list of "Young Patriots" is posted on the bulletin board.

Among assignments requiring original composition, retelling unique incidents from American history or true stories of the Great War, is one which secures a ready response. Travel talks in which pupils relate their actual or imaginary experiences in visiting places of interest in America, including natural wonders, picturesque scenes, historical and literary landmarks, buildings of fine architecture, manufacturing plants, etc., is also an easy assignment, contributing variety and awakening pupils to some of the most attractives features of America. Explaining and illustrating proverbs is another assignment which has great possibilities for diversity in oral work and for wholesome lessons in American character building. The proverbs of Benjamin Franklin, when paraphrased and illustrated from history, biography, literature, life or imagination, help to an understanding of figurative language and drive homely truths home. As such narrations and explanations give vent to the natural fondness of young people for story telling, and are likely to help them gain confidence, they are especially adapted to the needs of younger pupils. In the more advanced classes, calling the members Four-Minute Speakers (or Three-Minute Speakers if the time is limited) is a device likely to increase the interest. During

the war pupils took much pride in making pleas for the Red Cross, the Liberty Loan drives, war orphans, books for soldiers, etc., and some pupils actually went to the theatres and restaurants to speak for certain drives, and met with marked success. Now reconstruction topics give just as wide a choice for four-minute speeches and lead pupils to inform themselves upon current events.

Unique programs may be planned, also, by taking as general themes: American Statesmen, American Inventors, American Generals, American Orators, American Plays and Players, Popular American Authors, Self-made Americans, Americans by Adoption, etc. The program may be entirely about one man or it may deal with a group of men unified by some common consideration. One speaking team took as their topic "Americans by Adoption," and told their classmates about Stephen Girard, Carl Schurz, Theodore Thomas, Jacob Riis, Andrew Carnegie, John Ericsson, Edward Bok and James J. Hill. Such topics, while giving pupils many opportunities for practice in speech, must at the same time lead them to a greater appreciation of the grandeur of America, her traditions, her principles, her institutions, her achievements, her great men, her hospitality; in short, must inspire them with a deeper regard for this land of opportunity. We may smile when we hear of a young son of Russia boasting of "our inheritance from our forefathers who sacrificed their lives in the American Revolution!" but we should be glad he feels that way about it. He is giving evidence that he is being Americanized.

The method of conducting the work of the class period may also be made to contribute to Americanization. The socialized recitation, with a student acting as chairman, and perhaps another as critic, will provide for self-activity and give a wholesome lesson in democratic coöperation. Frequently the entire program may be planned and directed by a capable pupil. Sometimes, too, the pupils may choose sides to be taken in a debate, or have a free discussion, with the normal point of view maintained, of a timely topic.

The responsibility of contributing to Americanization through speech does not end with the program of the teachers of elocution and the teachers of English. It should be shared by every teacher on the faculty, for there is not a subject in our curriculum which cannot be correlated in some way with speech training for Amer-

icanization. All have opportunities to help by example, by correcting common errors (especially those inherent in special subjects), and by stimulating pupils to honor American ideals in thought and speech. Many teachers did their bit during the Great War with patriotic pride; more should do their bit for Americanization through speech.

In many schools activities there are excellent opportunities for making practice in speech a means to Americanization. In the various clubs where a pupil presides as president all the members may have practice in speaking and may learn something of parliamentary usage. The Roosevelt societies which are being organized in some schools can do much for better citizenship, for the members become well informed about this great exemplar of patriotism and are eager to emulate some of his excellencies and to tell others about him. Programs given before the school in celebration of our holidays, such as Columbus Day, Thanksgiving, Lincoln's Birthday, Washington's Birthday and Memorial Day, have great possibilities for the spoken word to exert its influence for high ideals in American life. The annual plays presented at many high schools may be made to serve a similar purpose. In some schools a medal is awarded to the member of the graduating class delivering the best original address on a patriotic subject. By means of a preliminary elimination the number appearing in the final contest on the commencement program is limited. Pupils work hard for the honor of participating, and without doubt they are able to make a stronger appeal among their parents and friends than the avreage speaker invited to make an address at commencement exercises.

We can never estimate the extent of the work we may be accomplishing when we help a pupil overcome his inherited linguistic habits, substitute for them English speech habits, and at the same time inspire him with some appreciation of his duties and privileges as an American citizen. That pupil may teach his own father and mother to speak English, he may be an example to his younger brothers and sisters, he may exert his influence over a group of companions and become a nucleus for better citizenship; so the sum total can never be known.

SOME STATISTICAL INVESTIGATIONS IN THE FIELD OF SPEECH

ROBERT WEST and HELEN LARSEN
University of Iowa

Origin of the Problem

1. Is the first place on a contest program a favorable or unfavorable position? How much does position on a program influence the accuracy of the final report by the judges?

2. Is there a direct relation between intelligence and speech ability? Is the most intelligent person the best speaker, and is the best speaker the most intelligent?

3. Is a class in public speaking able to grade itself? How accurate a prognosis of final grade can be arrived at by asking for an early evaluation of each member of the class by every other member?

4. Is there a direct relation between the ability to evaluate the work of others and the ability to perform? Is the best speaker the best judge of the work of others, and is the best judge the best speaker?

These four questions, somewhat unrelated, have been the *casus belli* in many an intellectual discussion and in many a practical situation in the field of speech education. Most of this argument has been *a priori*. Scientific proof in answer to these questions is highly to be desired. Such proof, if applied to practical problems, might profoundly influence the methodology of our field. Although these questions prompted the following described investigations, they gave direction only to the study. It is not necessary to assume that the questions have by this research been directly answered. The degree of light shed upon these problems by this investigation is left to the reader to judge. We can only describe the investigation and leave to the reader its interpretation. Such material evidence as we do present, largely arithmetical results, has been so carefully checked as to be fairly beyond challenge. Although we refuse to make any interpretations of these findings, we feel that sound deductions on the basis of this evidence would be clearly significant.

Subjects of the Experiment

The persons experimented upon were 704 students in the required freshman course in speech in the State University of Iowa, divided into 33 sections. These sections were as yet unselected groups. They contained upper classmen as well as freshmen. Even the freshmen in any given section varied greatly in training, experience, and ability. The experiment was conducted about December 1, 1921.

The Experiment

Each section was assigned a program of public speeches. Every student was to be prepared; no one was informed what members would be called to the platform. Upon the day of the recitation the instructor called to the floor ten students, selected either by chance arrangement of the class roll or by alphabetical arrangement. The members of the class were asked to rate these ten speakers on a 1-to-25 basis, each placing the best one in his opinion 1 and the poorest 25, with the rest grouped between as their comparative merits seemed to suggest. The sections had had some previous experience in this system of rating, so that each student could intelligently express his opinion on this scale. The speakers also rated each other.

Now it so happened that 474 of these students had been tested at the beginning of the year by the Thorndike intelligence examinations as adapted for use as an entrance examination at Columbia University.

Analysis of Results

The first step was to treat the 33 contests from the angle of a comparative study of the total rating values given to each of the ten positions. It was found that in the 704 decisions cast the second position on the program received the highest total rating and the sixth position received the lowest total rating. Did this necessarily mean that the one who speaks second is at a disadvantage, and the one who speaks sixth is at an advantage? Yes, *provided* we can be sure our chance arrangement of speakers on the original program had placed them so that the real best speaker fell as often upon the second position as upon the sixth or upon any other position, etc. In other words, our results would be significant only in

case the 33 chance arrangements neutralized each other. We have, however, no way of showing that chance has not capriciously stocked the sixth position with relatively able speakers. But we can check the results of the experiment by repeating the chance arrangement as a factor isolated from the factor of student judgments. Could chance alone be responsible for this variation from 8648, given to the second position on the program, to 7063, given to the sixth position? The first rating is 20 per cent higher than the second, using the mean total rating as a base. To test this probable variation due to pure chance we arranged ten cards, representing ten speakers, numbered from 1 to 10, which numbers should be thought of as representing relative degrees of ability. These cards were then shuffled thoroughly and laid out in the order chance determined. This shuffling and drawing was repeated 33 times to duplicate the chance element of the previous experiment. Calling the first card drawn the first on the program, the second card the contestant in the second position, etc., we added the abilities that fell on each position in the 33 trials. The highest total of ability ratings fell on the fifth position, and the lowest on the sixth, with a variation of 33.7 per cent between them.

In other words, pure chance was responsible for arranging the programs so as to produce more variation than was noticed in the original experiment. The variation due to chance was so large as to make it quite possible for one to suppose that chance alone produced the original variation.

But to produce a further check, suppose we *assume* a real but slight prejudice in favor of the sixth position and a corresponding prejudice against the second position. How would such a prejudice manifest itself? The cards were shuffled and laid out in chance order from left to right, face up; at the extreme left is the first contestant, at the extreme right the tenth contestant. Remember, the numbers show relative ability. Supposing the card representing ability 3 happens to fall on second position. Assuming that the judge is prejudiced against that position, change that card 3 with card 4, wherever it happened to fall, thus influencing the second position by as slight a prejudice as our system will allow. Further, suppose that card 9 happens to fall on the sixth position. If there is a prejudice in favor of that position, the judge would overesti-

mate 9's ability and would at least change 9 with 8. In short, after each shuffling of the cards we gave to the second position the disadvantage of a slight prejudice and to the sixth the advantage of a corresponding prejudice. We now add the abilities assigned to each position, and we have a distribution that we *know* is determined by chance plus a slight prejudice. Compare it with the original distribution in which we *assumed,* for the sake of investigation, that there was a prejudice. The two positions that we attempted to influence by a slight prejudice show a marked variation from the mean, a greater variation than was found in either the original experiment or in the chance distribution. In other words, assume even the smallest possible prejudice in favor of a certain position, and you must expect that position to vary markedly from the mean. The argument that in the original experiment prejudice played a part, but that its influence was obscured and mitigated by the vagaries of chance in the arrangement of the original program, is a possible one, but not probable in the light of this last experiment, in which the original conditions were duplicated and in which the two slightly prejudiced positions *both* showed greater variation than *any other* position.

To summarize this experiment: pure chance is responsible for more variation than the *supposed* prejudice in the original experiment; and a *known* real prejudice, even the smallest possible, is responsible for greater variation than pure chance. Hence, except for the remote possibility of coincidence, the original variation probably was not due to prejudice but to chance, for if prejudice had played even a slight part in the original experiment being multiplied as it would have been by 704 judges, the final distribution would almost certainly have shown it. Instead of demonstrating the influence of prejudice, this large number of judges served apparently rather to smooth out the irregularities of the original chance arrangement of the program. [See chart on page 380.]

To say it in another fashion: any variation, no matter how slight, may be explained by chance, but variation due to the antagonism of even two slight prejudices is always marked (in 33 contests its normal value will be 36 2/3 per cent of the mean). Hence, to prove the presence of prejudice, the distribution must at least show a variation greater than chance could reasonably be respon-

sible for. Thus, we are forced to the conclusion that he who asserts that position in a contest influences a judge's decision must prove his assertion.

The Correlated Factors

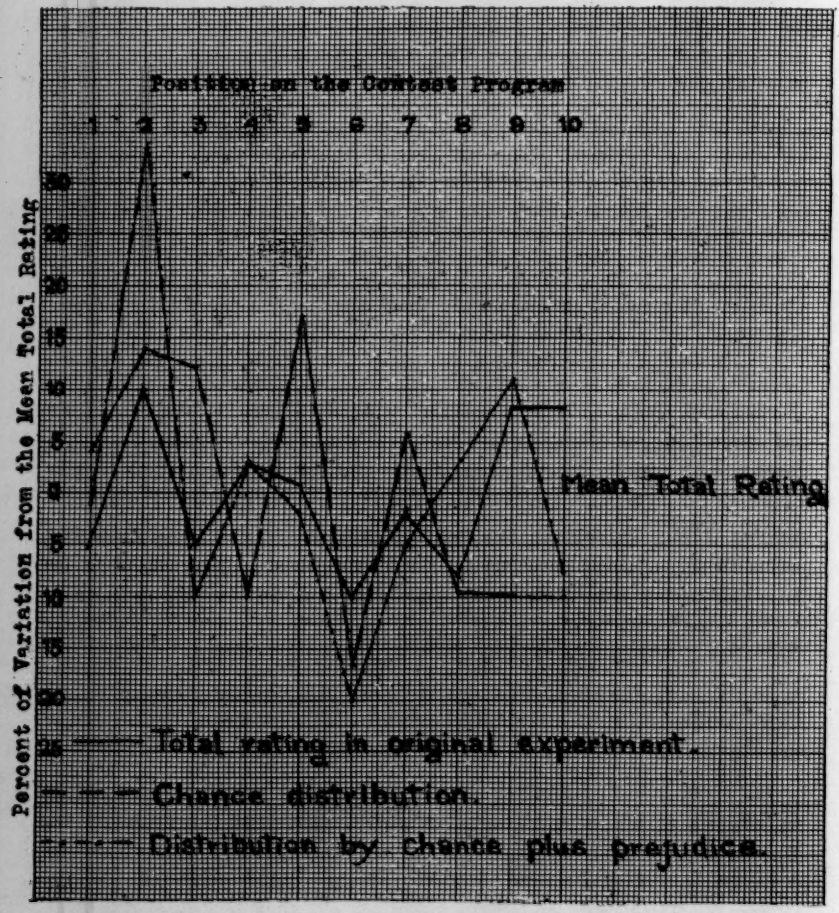
1. The Thorndike grades for these students let us call the "intelligence factor." Hor fair it is to assume that we have here a measure of real intelligence, we leave to the reader. Perhaps the most serious criticism of this factor is that it represents what these persons *did* on the occasion of their examination, not necessarily what they *could do*.

2. The "grades" used in this study were numerical grades arranged by each instructor, and represent an evaluation made upon the same basis, though not upon the same marking system, as that made by the instructor to the university. The university system is by letters, to make the grades of one instructor comparable to those of another. Our grades were on a more refined numerical scale, as in no case in our study were the grades of one instructor compared with those of another. There was no need to use the letters, and accuracy was to be secured by a more refined scale.

3. The next correlated factor was the "class rating." These ratings upon the ten speakers in any section were obtained as follows: The total ratings given each speaker were reduced to the original 1-to-25 basis upon which the judges worked out their decisions. The one having the highest total rating was assigned the value of 25, and the one having the lowest total rating the value of 1. The rest were interpolated mathematically. Thus, the factors of "grades" and "class rating" both are performance ratings. The first takes into account the many elements that a teacher must consider; the second takes into account just the elements that the student judges deemed important, presumably the elements observed during that one speech of each of the ten speakers.

4. The fourth factor is the coefficient that shows the degree to which the rating made by each student, upon the ten speakers he heard, approached the final "class rating." It was arrived at by comparing the individual student judge's card with the "class rating." The student judge might, for example, give the first speaker 10, while his class rating was 8. The student judge was thus "off" two points on that speaker. On the next speaker the

HISTOGRAM SHOWING THE SLIGHT VARIATION AMONG THE POSITIONS ON A CONTEST PROGRAM AS COMPARED WITH THE GREATER VARIATION DUE TO PURE CHANCE AND TO KNOWN PREJUDICE.


Position on the Contest Program
1 2 3 4 5 6 7 8 9 10
Percent of Variation from the Mean Total Rating
Mean Total Rating
Total rating in original experiment.
Chance distribution.
Distribution by chance plus prejudice.

difference might be as far the other way, and two more points should be scored against the judge. The total of these differences from the "class rating" constitutes what we call the "coefficient of divergence." It is thus a rating of the ability to judge, *assuming* that the judgment of the class is the standard.

The Correlation

In each of the four factors defined above we have objective numerical ratings for individual students. The problem now is: Did the students who received the best ratings upon the one scale receive the best rating on the others, and did they who received poor ratings upon one scale receive poor ratings on the others? For this purpose we used Pearson's formula for the coefficient of correlation, making proper compensation for the changes of algebraic signs due to the fact that two of the factors, namely, the "class ratings" and the "coefficient of divergence," decrease as they approach the assumed standard, while the factors of "intelligences" and "grades" increase to show greater abilities. As a standard by which to test the significance we quote the following from Rugg's *Statistical Methods Applied to Education*, page 256:

"The experience of the present writer in examining many correlation tables has led him to regard correlation as 'negligible' or 'indifferent' when r [coefficient of correlation] is less than .15 to .20; as being 'present but low' when r ranges from .15 or .20 to .35 or .40; as being 'markedly present' or 'marked' when r ranges from .35 or .40 to .50 or .60. as being 'high' when it is above .60 or .70."

1. The correlation: "Intelligence" and "grades" was found by running a separate computation for the grades of each instructor, and then, after weighting the computations thus obtained by the number of cases from each instructor, computing the average correlation. Thus was found to be .33 for the 474 cases studied. This would mean that were the instructor to make out his grades at the beginning of the year on the basis of the intelligence grades, his grades would not be greatly different from those he would make out at the end of the semester in the usual fashion.

2. The relation between the combined judgment of the class on each speaker and the instructor's judgment on each speaker, or the correlation between "class ratings" and "grades," computed on

about 300 cases in the same manner as the first, is .453. Hence, the "class rating" is closer to the instructor's grade than is the intelligence grade. Assuming that the instructor's grade is made upon a reasonable basis, one would say that comparatively just marks could be given a student of speech by getting a rating from the class. It would at least seem, in this experiment, that the students reported quite intelligent judgments.

3. Now as to their relative ability to evaluate the work of others: Assuming that the class judges itself intelligently, as the correlation in the preceding paragraph would suggest, does a close degree of approximation to the "class rating" always accompany the ability to perform as a speaker. It was discovered that the correlation computed between the "coefficient of divergence" and "class rating," computed for about 300 cases, is —.166, and between "coefficient of divergence" and "grades," computed for about 700 cases, is +.103. There is, then, no relation between this expression of the ability to judge and these ratings of the ability to perform. Thus, the person who scores well as a speaker may score very poorly as a judge, rating judgment according to the definition of the "coefficient of divergence"; or, on the other hand, the person who scores well as a judge on this basis may score poorly in the ability to speak.

As we said in the beginning, if all this has any implications the reader is left to draw such for himself. We believe that significant deductions can be made.

EDITORIAL

THE ANNUAL CONVENTION

MATTERS of considerable pith and moment are promised for the annual convention of the National Association in Chicago, December 28, 29, and 30. A proposal has been made that a change be adopted of holding the convention of the Association bienially, and that steps be taken to organize the teachers of Speech throughout the country into sectional associations. The two proposals are part of a unified movement to bring more teachers out to conventions and conferences. The plan is to hold the national convention every two years, possibly in some one fixed place, and then to give over the odd years to meetings of the sectional associations. Geographical considerations inevitably play an important part in attendance upon meetings, and a majority of the members of the association and of the profession are not now privileged to foregather with their kind with any degree of frequency and thus enjoy the fruits of conference and mutual acquaintance. Not enough people get out to meetings; and any arrangement that will add to the numbers who convene and discuss common problems will be gain to the individuals and evidence of progress in the profession as a whole.

Also, the program is especially well balanced between college and school interests. A glance at the schedule as given on another page will reveal a balanced list of topics covering the wide field of Speech training.

It would be well if the readers of the QUARTERLY would take pains to inform their friends and colleagues about this program. In particular, let them bring the program to the attention of teachers in secondary schools. Closer coöperation and association between the various groups interested in Speech training is one of the current needs of the profession.

In addition, there are many committee reports that will provoke vigorous and illuminating discussion. Policies will be debated and changed; others will be offered and voted down. You will wish to be present to voice your opinion and register your wishes. One of the best signs of the times is a disposition revealed by teachers to leave their Olympian sureness at home and expose themselves to the observations and opinions of others, to meet with people of kindred interests and to decide on matters of common concern. It is not likely that this year's convention will lag behind others in progress and foresight.

THE NATIONAL ASSOCIATION AND BETTER SPEECH WEEK

WHAT is the attitude of the National Association toward the movements known as Better Speech Week and the Committee on Better Speech? Every person who cares for improvement in Speech finds in such activities a very hopeful sign. These movements seem to have drawn upon three classes: teachers of Speech, teachers of English, and what we may designate as laymen, such as members of women's clubs and similar organizations. For a subject so broad and liberal in all its manifestations as Speech this interest is a most hopeful sign. Better Speech is everybody's concern, though not necessarily everybody's business, and surely not everybody's problem. So the larger the number of people that interest themselves in promoting Better Speech, the finer it is for education in general and for the teaching of Speech in particular.

Probably the greatest need for encouragement in Speech education is an increase of courses in high schools; a much higher percentage of colleges and universities offer courses in Speech than do high schools. Or possibly it would state the case better to say that in a great majority of high schools the work in Speech training is so undifferentiated from the study of literature and writing that not enough is done in Speech proper to merit the name. It still seems to be true that the average educator is unanalytical of Speech problems; the common type of school superintendent or high school principal would be a bit shocked to be told that there is one problem of speaking and another of writing, one problem of reading literature and quite a different one of expressing it, one problem of com-

posing speeches and another of delivering them. It might even be said with accuracy that some teachers of English in high schools see no more in the concept of "Better Speech" than better syntax, better enunciation, better usage.

Speech as a discipline is much broader than enunciation and much deeper than allegiance to the dictionary.

The "Better Speech" movement, good as it is, must not be permitted to pass as synonymous with the broader field of Speech education. Its place is beside "Fire Prevention Week," "Clean the City Week," "Plant a Tree Week"; a matter of civic consciousness and a gain to community welfare. But as a means of solving the problem of education in Better Speech, it is of course only a scratch on the surface.

With this in mind, we ask again, What can the National Association of Teachers of Speech do to make "Better Speech Week" a movement that really serves the interest of Speech education?

THE DEGREE OF PH.D. AT WISCONSIN

ANNOUNCEMENT has come that the University of Wisconsin now accepts candidates for the degree of Ph.D. with a major in Speech. Two such candidates are now in residence. As evidence of the changing status of Speech education this is news of the first significance. Two universities now, Iowa and Wisconsin, have found for Speech education the method and the courses that give it the dignity its importance to society and education deserves.

THE FORUM

A COMMITTEE ON CONVENTIONS

PRESIDENT DRUMMOND has raised the issue of changing the time of holding the National Convention, and has put the question of the advisability of holding biennial meetings alternating with sectional meetings in various parts of the country. To get this before the Convention with a recommendation, he has appointed a committee to take up the matter. As chairman of the committee he has appointed James M. O'Neill, of the University of Wisconsin. Following is the personnel of the committee and statements by President Drummond and Chairman O'Neill:

COMMITTEE ON PERMANENT PLAN FOR TIME AND PLACE OF NATIONAL CONVENTION

Chairman, J. M. O'Neill, University of Wisconsin, Madison, Wis.

Western Group

L. E. Bassett, Leland Stanford, Jr., University, Calif.
B. F. Tanner, High School, Winnett, Mont.
Pearl Shale Kingsley, University of Denver, Denver, Colo.
H. B. Maw, Latter Day Saints' High School, Salt Lake City, Utah.
James E. Sprague, High School, Prescott, Ariz.
C. B. Mitchell, State College, Corvallis, Ore.

Southern Group

J. Q. Adams, State University, Baton Rouge, La.
E. D. Shurter, University of Texas, Austin, Texas.
George McKie, University of North Carolina, Chapel Hill, N. C.
Lena E. Misener, High School, El Reno, Okla.
M. A. Harris, Vanderbilt University, Nashville, Tenn.
C. W. Paul, University of Virginia, University, Va.

Middle Western Group

H. B. Gough, DePauw University, Greencastle, Ind.
Ray K. Immel, University of Michigan, Ann Arbor, Mich.
E. C. Mabie, University of Iowa, Iowa City, Iowa.
Ray E. Youmans, University of Kansas City, Kansas City, Kan.
I. M. Cochrane, Carlton College, Northfield, Minn.
B. C. Van Wye, University of Cincinnati, Ohio.

Eastern Group

Binney Gunnison, Wesleyan University, Middletown, Conn.
John Dolman, Jr., University of Pennsylvania, Philadelphia, Pa.
A. C. Baird, Bates College, Lewiston, Me.
J. A. Winans, Dartmouth College, Hanover, N. H.
J. W. Reeves, Peddie Institute, Hightstown, N. J.
D. W. Redmond, College of the City of New York, N. Y.

COPY OF LETTER FROM PRESIDENT DRUMMOND

To the Members of Committee on Permanent Plan for Time and Place of the National Convention of the Association

This is your appointment to a Committee of the National Association of Teachers of Speech to consider a permanent plan for the time and place of the National Convention of the Association.

The President has found the problem of deciding time and place of the Convention very difficult and very complicated, when the relations of the National Association with the various sectional associations and conference are considered.

This Committee is therefore requested to consider with the Chairman the possibility of prearranging for a number of years time and place of the Convention, so that the Convention may meet with or in coöperation with the various sectional conferences in rotation,—how such plans for the National Association may serve the sectional conferences and associations and their members by bringing them into more general participation in the National Association, etc. For example: The convention might meet one year in New York with either the New England or Eastern conferences, or with both, leaving Western members who are unable to come to New York to attend a sectional conference in, say, Cincinnati; the next year in Chicago with the Mid-western conference, while the New England and Eastern conferences meet as sectional groups, etc.

The question of whether it would be well to consider holding the National Convention every other year, and emphasizing sectional conferences and the National in alternate years, will also probably be proposed by the Chairman.

The recommendations of this Committee, whether for or against such a plan, will be most important business for the National Convention, December 28-30, at Chicago.

Each member of the Committee will hear immediately from the Chairman.

Cordially yours, (Signed) A. M. DRUMMOND.

COPY OF A LETTER SENT BY JAMES M. O'NEILL,
Chairman of the Committee on Time and Place of National Convention, Sent to Each Member of the Committee

I am writing as Chairman of the new Committee just appointed by President Drummond on a Permanent Plan for Time and Place of the National Conventions of the National Association of Teachers of Speech. My tentative scheme for formulating the report of this Committee is as follows (please advise me as to improvements in this scheme):

1. To get replies, not later than October 20, from all members to the points raised in this letter.

2. To make a digest of the substance of these replies and (a) submit the total result to all members by November 10, along with (b) a list of questions (arising out of these replies) for formal vote by members of the Committee.

3. To tabulate the results of these formal votes and then resubmit the results in the form of a tentative draft of the report of the Committee for correction and comment by all members of the Committee.

4. To prepare, on the basis of the final correspondence above referred to, the final report of the committee and to have it mimeographed for distribution at the annual convention in December.

Will you be good enough to write me at length, and as soon as you conveniently can, what you (and, so far as you know or can find out, what others in your section) think about this whole question?

It seems to me that it will be helpful if you will cover at least the following points in your reply:

1. Should the National Convention be held every year or every two years?

2. Are you in favor of the general proposal to have the National Convention adopt some definite "circuit," or do you prefer a single fixed place for such meetings? Why?

3. If you favor a circuit, will you give your definite recommendations in regard to such circuit—what places, in what order, and at what times of year?

4. What possibilities, if any, in such a circuit do you wish to advise against?

5. What is the situation in your section in regard to local, state, or sectional professional meetings?

6. What points not mentioned here would you like to have submitted to the whole Committee for discussion or vote?

If this report is to be prepared in proper shape for the meeting in Chicago on December 28, it will obviously be necessary to get the preliminary correspondence under way very soon. May I hear from you not later than October 20, and earlier if possible?

Very sincerely yours, J. M. O'NEILL, Chairman.

A LIST OF TOPICS FOR CONSIDERATION AND DISCUSSION

LAST winter President Drummond sent out a questionnaire seeking information as to what topics members of the Association would like discussed in the QUARTERLY JOURNAL and at the meetings of the National Association. The responses were generous, and the lists are appended here for the guidance and enlightenment of the readers of the JOURNAL:

TOPICS TO BE DISCUSSED IN THE QUARTERLY OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Speech requirements in schools and colleges.

The teaching of oration writing.

Are gestures interpreted scientifically or temperamentally?

Teaching oral English and interpretative reading to a class of business women.

Required course.

More book reviews (of text-books).

Audience psychology—Body response—The minister and his voice.

High school courses in speaking.

Research in the field of speech defects.

Intercollegiate debating without judges.

Normal school problems.

Free discussion on speech articles.

Some outlines for teaching public speaking and oral English.

The place for dramatics in colleges.

Methods of teaching our subjects.

Beginning Courses.

Debating.

The place of speech in the curriculum.

Speech defects and their remedy.

Creative work in the arts of the theatre.

A practical dramatic production course.

How to conduct debates in high school.

Artistic and practical public speaking under one head teacher.

Expression work *required* before public debate.

A separation between English and expression in the high school into two departments?

How much voice technique should be taught in a high school course?

Importance of gesture.

Teaching composition in junior high.

Outlines and aims of courses in interpretative reading.

How to prevent the modern tendency to a recessive accent.

Value of teaching children vowel sounds.

The value of ear training.

What should a teacher do who desires to take advanced work in speech if he already has secured his Master's degree in this subject and wishes to work out a Ph.D. in the subject that he expects to teach—Speech—not in a half dozen other respectable subjects?

Problems of argument and persuasion.

What to do with the high school speaking contests.

High school plays for financial gain and the high school course in "Oral Expression." The proper relation between them.

Methods of teaching needed to secure the greatest results.

Shall special coaches train debating teams? How can credit be given for intercollegiate debating?

Speech norms and speech tests.

Relation beteen speaking and writing.

A course in dramatic production.

Community dramatics, civic theatre, etc.

"Factors in gaining and holding interest" and attention.

The treatment and cause of stuttering.

Speech training of defective children. Spastics, paralytics, etc.

Correlation of high school and college aims.

Better training of teachers for public speaking work.

Course of study for high school; also voice work for all situations.

Oral English in the high schools.

Standardization of oral English, especially in pronunciation.

Speed in speech. Breath and sentence length.

Intercollegiate debates.

High school courses in Drama.

Reading from the printed page.

Possibility for training in Vocal Culture in large college classes.

How to cure the "we" habit.

The international alphabet versus diacritical marks.

Speech correction.

Cultivating a tone standard.

What the Drama League is doing today.

Survey made of cities here public schools have speech improvement classes, salary schedules, requirements of teachers and whether children's attendance is compulsory or voluntary, rank of teacher-in-charge, the extent of her work and the coöperation she secures for it.

Topics to be Discussed in Meetings of the National Associations of Teachers of Speech

The speech problem of the public schools.

Plan of a public speaking course in high schools.

Coaching amateur dramatics.

Modern poetry worthy of interpretation.

Speech culture—Psychopathology of speech defect.

Speech correction.

Standardized terminology in phonetics.

The content of the second year course.

Best means of attaining training in Vocal Culture in large college classes.

Teaching of high school and college reading; *i. e.,* reading aloud.

Education of speech defectives.

College credit for dramatics.

Intoning, recitative, chanting, and singing in the interpretation of literature.

Standardization of oral English, especially in pronunciation.

Oral English in the high schools.

Voice work methods and courses and material.

Community dramatics—The high school course of study.

Influence of speech training on mental development of deficient children.

Standardization of courses.

A course in Vocabulary Building.

Community Dramatics, Civic Theatre, etc.

A course in Dramatic Production.

Improvement of American speech.

What is standard speech?

(1) High school courses; (2) Amateur plays for high schools: (a) Why plays? (b) What plays? (c) Suitable method of handling them.

Teaching speech to the deaf.

How to improve Bible reading in the pulpit.

Compulsory beginning courses in large institutions.

Debating in all its phases.

Better method of class instruction.

How much voice technique should be taught in a high school course?

College credit in full for all oratory work.

The need of artlessness in our art.

Speech art a required course in high schools.

Would like to have persons who are doing research present their results.

A practical dramatic production course.

Organization of speech departments.

Opportunities for graduate study in speech.

Problems for research.

Beginning course. (Real report from a real committee.)

Methods and practices.

Staging plays in colleges.

Changing speech to speech-delivery.

Normal school problems.

College Dramatics.

(a) Will silent reading (advocated by leading educators) produce good public speakers?

(b) What can be done so that the speakers before Teachers' Conventions speak distinctly so that it is a pleasure to listen and not boredom.

Audience psychology—Body response—The minister and his voice.

Beginning courses—Psychological segregation tests.

Teaching methods.

Required courses—Department correlation.

How to teach debating in a large class.

Silent reading.

The value of the high school debating work.

Our responsibility for speech education in elementary schools.

The development of speech tests, surveys, etc.

The extension of departments of public speaking to include community service training.

Increasing content values in public speaking work.

What the old rhetoricians have for us. What is *speech?*

COMMUNITY THEATRE ACTIVITY

INTEREST in dramatics is clearly on the increase. The QUARTERLY JOURNAL may properly, among other things, register the interest of the profession in the progress of the drama, and especially in new dramatic movements. The following summary will be of interest to those who make drama a part of their curriculum:

Last year's theatrical season in New York was very interesting and very significant to those who are looking for better things in the drama. The theatrical managers have had the temerity to tell us that the inferior commercial plays which for a number of years they have crammed down our throats are what we, the public, want.

As well say that Oliver Twist wanted the sulphur and molasses that Squeers insisted on his taking. Kenneth MacGowan heads his article in the July *Theator Arts Magazine* with "Broadway Bows to By-Ways." The Theatre Guild made an artistic and financial success of *Liliom, Mr. Pim Passes By,* and others, while the Provincetown Players found their way to success and Broadway with *Emperor Jones,* in which the first negro actor was accepted upon the legitimate stage. Mr. Duncan, Rollo Peters and others who left the Theatre Guild after helping found this organization were successful with a revival of *John Ferguson* and other plays. Margaret Anglin, with Maurice Brown as associate director, gave New York two great productions—*The Trial of Joan of Arc* and, in conjunction with Walter Damrosch's New York Oratorio Society, *Iphigenia of Aulis.*

There were some significant failures last winter also. Lionel Barrymore's *Richard III* and *Macbeth,* for instance, due to Mr. Jones' bizarre scenery, Arthur Hopkin's failure to grasp the Elizabethan romantic atmosphere, and Mr. Barrymore's inability to read the lines or to act Shakespeare.

Oliver M. Sayler has helped the professional and amateur producer and director with his book, "The Theatre in Russia During the Revolution," and by his article in the *Theatre Arts Magazine* of October, 1920, on the Moscow Art Theatre. The magazine and book gave some excellent reproductions of the *mise en scene* from Stanislavsky's Moscow Art Theatre, the greatest theatre in the world.

Doctor Richard Burton says that he finds "California is full of folk progressive in their ideas in respect of the playhouse. Vigorous community organizations, which truly have root in the desire to serve the people and to secure the coöperation of the people in this most democratic of the arts, are fast developing on the Pacific Coast. The Community Players of San Diego, Hollywood, and Pasadena are illustrative." The San Diego Players gain a most artistic production of Maeterlinck's *Pelleas and Melisande,* and at Hollywood the season closed with a performance of Clare Kummer's *A Successful Calamity.* Pasadena ended its third season with *Bunty Pulls the Strings,* financially ahead for the first time. Then there is the Mission Play at San Gabriel and Reginald Pole's success

at Pomona College of *King John, When We Dead Awaken,* and his productions of Euripides and Sophocles. At Carmel-by-the-Sea, with its open-air theatre, worth-while drama and spectacles are always given.

During the last winter the University of California conducted an experiment in repertory. Samuel Hume made the Greek Theatre on that campus a production center. Professor Hume has been largely a booking agent since his coming to the University of California and has not before found opportunity for his talents as a director. He assembled a fine group of actors and designers who proved their ability to play with freshness and spontaneity, and who created for the Greek Theatre, in the minds of its audience, a standard of production not only higher but different from the standards of any other performances that had been made there by amateur or undergraduate groups. Mr. Hume produced *Henry IV,* Part I, *Henry* IV, Part II, and *The Merry Wives of Windsor.* He held this company together after these plays by giving *The Importance of Being Earnest, Pillars of Society, Fanny's First Play, Change, Fame and the Poet, If Shakespeare Lived Today, Wurzel-Flummery, Bernice, Pygmalion,* and *Beyond the Horizon.* These last plays were produced on a rostrum in Wheeler Hall, without curtains, the actors taking their places in the dark, and darkness indicating the end of an act. The scenes were suggested entirely by decorative screens and two lighting units, each with two colors, hung in front of and directly over the heads of the audience.

The University of Utah continued for the third year, and made more successful, its experiment in the field of educational control and activity in Community entertainments. Besides its class work in play producing and the student dramatic productions, the University of Utah has a small theater in town where professional actors give a new production every other week. This was entirely under the control of the Public Speaking Department. First year Maurice Brown and Ellen Van Valkenburg, of the Chicago Little Theatre, alternated with Miss Babcock of the university in directing and producing the plays. Last year Edwin Wolfe, who had been with Belasco, and Moroni Olsen, of Margaret Anglin's company, were the assisting directors. The company was especially strong, as five of the actors had the New Theatre fire in their veins,

and also had fine dramatic technique and Broadway experience. This strong, well-balanced repertory company gave *The Witching Hour, Passersby, Dolly Reforming Herself, John Gabriel Borkman;* a one-act bill consisting of *The Glittering Gate, The Dear Departed, Cash Value* (written and produced by Mr. Olsen), and *The Man of Destiny.* The Christmas bill was *The Poor Little Rich Girl,* followed by *Rutherford and Son, The Master Builder, Her Husband's Wife, Under Cover,* and *Hobson's Choice.* The Varsity Players, as the company was known, played the repertory during the open week in the larger towns of the state. The scene painting and settings were designed and made under the direction of Florence Ware, of the university Art Department. They were interesting, attractive, and original.

The Associate Editor of this department suggests that it would be well to use it as a clearing house for plays used in various institutions. It will help us, in the difficult task of selecting plays, to know what plays other schools are doing. Send the names, and note the success and difficulties of the plays you used last year in your college, and I will put them in the next review.

MAUDE MAY BABCOCK.

NOTES FROM THE CLASSROOM and LABORATORY

VOICE INFLECTION IN SPEECH

LAST June Professor Glenn N. Marry, of the State University of Iowa, received the degree of Ph.D. The following statement shows a digest of his thesis:

The purpose of this research was to apply objective methods of study to the pitch inflections of the human voice in speech. This necessitated a technique in which all factors were under careful control. Because they were readily available and because they yielded to the type of experimentation proposed, commercial phonograph records of speaking voices were used as a basis for this investigation. It was necessary to construct delicate apparatus that would enlarge faithfully and transcribe the sound waves of the phonograph record.

The mechanical principle of transfer which was finally perfected is very simple and direct, consisting essentially of a light lever, 90 centimeters long, tracing on a kymograph drum. The phonograph turn-table and the kymograph drum are driven by the same motor and synchronized. On the base of the turn-table teeth are accurately cut for intervals of one one-hundredth of a second, at the normal speed of revolution. These teeth operate a ratchet mercury contact which interrupts an induction coil circuit so as to produce a spark through the tracing point one hundred times a second.

For interpretative purposes records were also studied with the Seashore tonoscope.

A system of projecting readings on a scale of equal tone values has been developed.

Certain preliminary conclusions are drawn from the material studied in regard to voice in speech. These are:

1. Speech sounds tend to be spoken in a circumflex pitch form.

2. Accent and intensity emphasis tend to be accompanied by a rise in pitch of the vowel or word that is higher than the unaccented syllable or unemphasized word.

3. Highly emotional thought seems to permit of most effective expression through a wide range of pitch. while expository thought permits of effective expression through a narrow range of pitch.

4. Thought completed with a falling inflection tends to suggest repulsion; with a rising inflection, attraction.

NEW BOOKS

The Effective Speaking Voice. By JOSEPH A. MOSHER, A.M., Ph.D., Assistant Professor of Public Speaking, College of the City of New York. (Macmillan.)

Some books deserve praise for what they say, and some for what they leave unsaid. This book deserves commendation for both. What is said is stated with admirable clearness, and what is left unsaid is encouragingly extensive.

"The Effective Speaking Voice" is written for speakers, not for actors or readers. Dr. Mosher lays out his field and holds strictly to it. In his preface he states his conviction that "an effective style of vocal expression is best developed by a large amount of practical application of the fundamental factors of good speech. All study of speech theory which is not specifically and amply applied is largely wasted effort....Specific and ample application is not possible in connection with an elaborate setting forth of rules and principles, with manifold details, exhaustive analyses, exceptions, and similar complexities." *Amen!* to that. The great difficulty, from the classroom point of view, of most texts on Elocution is that they are too complex. They simply confuse the student, with the result that he becomes discouraged and slips through the theory as easily as he can, regarding it as a mere academic exercise which has little or no relation to the business of making speeches. This book aims to reduce the principles of voice management to their simplest terms and to eliminate all that is not of immediate interest and benefit to a beginner in Public Speaking.

As a result, the text is brief, most of the book being taken up with exercises. The book covers (1) The Vocal Apparatus, with a chapter on Breathing; (2) The Sounds of the Language, with a chapter on Pronunciation; (3) The Vocal Properties, Quality,

Pitch, Force and Rate. There is nothing new. It is only the old classification made simple. It is merely an attempt to sift out of the great mass of vocal theory that which is of immediate use to beginners.

No book is worth much to a student of voice unless there is a teacher to superintend the exercises and see that they are carried out properly. But in the hands of a competent teacher this book furnishes an admirable outline of the things to be attained by the beginner. This book can, under such conditions, be given the student with fair assumption that he will understand it.

It is a rather sad thought that such elementary material as is dealt with in the first part of the book should be found in a college text. It would seem that we should be able to take for granted a knowledge, on the part of college students, of such things as the elementary sounds of the language. Yet, notwithstanding the fact that these things are taught from the earliest grades, notwithstanding the fact that the student is supposed to have used the dictionary for years, we still have to teach a system of diacritical marks in our college classes. Since these things have to clutter up a college text, however, we may be reconciled to their presence in the volume here reviewed. The subject is well treated.

One might criticise the use of poetic selections in a book designed for students of Public Speaking only. This is a common fault in such texts. It would be better to keep to the purpose here, as is so admirably done in the theory, and use only such selections as the student will himself use in his class work. The reading of poetry is, in a way, a fine art. The making of speeches is a useful art. Nothing is gained by confusing the two. They have their separate methods and uses, and should be treated as quite separate atcivities, so far as class work is concerned. If there is anything in the theory that cannot be adequately illustrated in the type of material covered by the theory, then there is more theory than the limits chosen allow. The book does, however, contain rather more and better prose selections than it is usual to find in such books.

On the whole, the book is deserving of a class trial by any who face the problems that it is written to solve.

R. K. I.
Ann Arbor, Michigan

The Essentials of Public Speaking. By WARREN C. DUBOIS. New York, 1921. Charles F. Meyer. 167 pp. $2.00.

Written frankly for the purpose of filling the need for a short, concise treatment of the essentials of this subject for use in evening classes, the little booklet offers much that is commendable and worth while. The chapters on the preparation of the speech are written in excellent style, and profusely colored with illustrative matter. These two features should appeal to the type of student for whom the book is prepared. The questionnaire which fills Chapter VIII is searching and inclusive; if one can meet all the requirements set forth he may be sure that the speech itself is well worked out.

Our principal objection, however, is that while recognizing certain principles he fails to develop them and make the most of them. After enunciating some of the most advanced ideas, and accepting their truth, he proceeds to disregard them, if not altogether, at least to such an extent that they are lost sight of. For example, on page 128 he asserts the perfectly true principle that the "eye has a much stronger hold on the audience than the ear." And yet his treatment of the development of this hold is altogether disproportionate to its importance. Again, the James-Lange theory of the emotions, he says (page 144), "has gained almost universal acceptance," but so far as its bearing on delivery is concerned he ignores it altogether.

The handling of this phase of speaking may be illustrated by the directions given for securing the correct speaking posture: "Bend forward until the fingers touch the toes (if they can). Raise and stretch the arms and trunk slowly, taking a deep breath at the same time, until your arms, head, trunk and legs form one straight line. Keep the chest high while you stretch the arms backward and downward, exhaling slowly. When the little finger touches your trousers relax the entire arm and let it hang lifeless from the shoulder." A single trial will demonstrate how utterly ridiculous it will make you look. It is comparable with the product of the inspired linotypist on page 78. Referring to a speech of the late Mr. Roosevelt, made in Nebraska, as an example of a "blow between the eyes": "'Ladies and Gentlemen: The Republican Party stands for the Gold Standard; and it stands for the Gold Standard in the State

of Nebraska just as it stands for the Gold Standard in the State of New York.' The audience burst into tears!"

If a man writes a book to be used as a text, regardless of the type of student, he should base it on sound pedagogy and psychology. As we have said, there is much in Mr. DuBois' book that is good, and can be used with success, if one knows how to discriminate or is willing to follow the old way.

We wonder where the publishers get the idea that it is worth two dollars.

G. W. G.
Urbana, Illinois

Summary

Alabama	0	Brought Forward	2
Arizona	2	Nevada	0
Arkansas	1	New Hampshire	1
California	1	New Jersey	10
Colorado	6	New Mexico	0
Connecticut	3	New York	36
Delaware	0	North Carolina	1
District Columbia	3	North Dakota	1
Florida	1	Ohio	34
Idaho	1	Oklahoma	2
Illinois	25	Oregon	6
Indiana	9	Pennsylvania	25
Iowa	30	Rhode Island	0
Kansas	10	South Carolina	1
Kentucky	2	South Dakota	4
Louisiana	1	Tennessee	3
Maine	1	Texas	8
Maryland	2	Utah	5
Massachusetts	8	Vermont	1
Michigan	26	Virginia	1
Minnesota	14	Washington	2
Mississippi	3	West Virginia	2
Missouri	6	Wisconsin	19
Montana	2	Wyoming	0
Nebraska	2	Foreign	2
	159		325

MEMBERS OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

ARIZONA

TUSCON

Graham, Ralph E., University Station, University of Arizona.
Thorpe, C. D., University of Arizona.

ARKANSAS

FAYETTEVILLE

Rankin, C. Adela, University of Arkansas.

CALIFORNIA

BERKELEY

Fisher, G. E., 2606, Dwight Way.
McLean, Fannie W., 1829 Bancroft Way.
Watkins, Dwight, University of California.

CLAREMONT

Frampton, M. G., Pomona College.

LONG BEACH

Nattkemper, L. G., 412 E. 17th Street.

LOS ANGELES

Stivers, Charles G., M.D., 427 West Fifth Street.
Sturgis, Granville, 8224 Le Longpie Avenue.
Wells, H. N., 318 Security Building.

OAKLAND

Miller, Mrs. Fanny Ward, Oakland School of Drama.

PASADENA

Sterling, Eloise, 40 North Bonnie Street.

SAN BERNARDINO

Crandall, Marian F., 454 Magnolia Avenue.

SAN FRANCISCO

Jarvis, E., 1276 Jackson Street.

STANFORD UNIVERSITY

Bassett, Lee Emerson, Leland Stanford Junior University.

WATSONVILLE

Burch, Mrs. Mary, 116 Jefferson Street.

COLORADO

BOULDER

Hulbert, George, 904 Fourteenth Street.

DENVER

Bauer, Marvin Jr., University of Denver, University Park.
Daly, Bernadetta M. 1357 Kalamath Street.
Kingsley, Mrs. Perle Shale, 2056 S. York Street.

GREELEY

Taylor, Mrs. Daisy B., 1549 10th Avenue.

STERLING

Alexander, Lois, 218 S. 3rd Street.

CONNECTICUT

LAKEVILLE

Sturtevant, Leon J., Hotchkiss School.

MIDDLETOWN

Gunnisonn, Binney, 200 College Street.

WINDSOR

Cherry, G. F., Loomis Institute.

DISTRICT OF COLUMBIA

BROOKLAND

Mooney, E. Vincent, Holy Cross College.

WASHINGTON

Hedrick, Jennie, 3321 "N" Street.
Pierce, Mrs. Bess Baker, Apt. 5, The Oneida.

FLORIDA

DELAND

Stover, Irving D., 201 Minnesota Avenue.

ILLINOIS

CHAMPAIGN

Troutman, William C., 910 S. 6th Street.

CHICAGO

Blood, Mary A., Columbia School of Expression.
Collingwood, Bessie G., 12127 Eggelston Avenue.
Duke, Henry Clay, National Speech College, Kimball Hall.
Herring, Mrs. Bertha Forbes, 4522 Forrestville Avenue.
Miner, Maud A., 718 Fine Arts Building.

EVANSTON

Dennis, R. B., Northwestern University School of Oratory.
Lardner, J. L., 810 Milburn Street, Northwestern University School of Oratory.
Sarett, Lew R., Northwestern University School of Oratory.
Simon, Clarence T., Northwestern University of School of Oratory.
Wright, M. L., Northwestern University School of Oratory.

GALESBURG

Menser, Clarence L., Knox College.
Shaw, Warren C., 715 Broad Street.
Sheets, Roberta D., Lombard College.

GREENVILLE

Rogers, M. Florence, Greenville College.

JACKSONVILLE

Thompson, Mrs. Perry C., 1124 W. College Avenue.

LIBERTYVILLE

Steadham, Elizabeth.

NAPERVILLE

Oliver, Professor Guy E., North Western College.

OAK PARK

Blount, Ralph E., 124 S. Oak Park Avenue.
Kentzler, Ruth P., 44 Washington Blvd.
Parkhill, Mrs. C. E., 178 N. Kenliworth Avenue.

URBANA

Throckmorton, Naomi, 203 W. High Street.
Sergeant, A. Gertrude, University of Illinois.
Woolbert, Charles H., University of Illinois.

WINNETKA

Phillips, Arthur E., 451 E. Hill Road.

INDIANA

BLOOMINGTON

Frazier, Edgar G., 717 East 8th Street.

COLLEGEVILLE

Rapp, I. .

CRAWFORDSVILLE

Cunningham, Cornelius Carman, 909 Lane Avenue.

EVANSVILLE

Joslin, Ross B., 623 Second Street.
Franklin, Mrs. G. Bruce, 111 S. First Street.

GREENCASTLE

Gough, H. B., 1006 S. College Avenue.

INDIANAPOLIS

Perkins, Lola I., Manual Training High School.

NOTRE DAME

Farrill, W. E., University of Notre Dame.

RICHMOND

Trueblood, E. P., Earlham College.

IOWA

AMES

Colby, Helen, State College of Agriculture.
Shattuck, Fredrica V., State College of Agriculture.

ANAMOSA

Beach, Mrs. Elsa Strawman.

BURLINGTON

Martin, John Dunn, 133 S. Central Avenue.

CEDAR FALLS

Barnes, John, Iowa State Teachers College.

CEDAR RAPIDS
Chapin, Florence, High School.

CLARION
Branson, Vera, Clarion High School.

CLEAR LAKE
Berry, Franc, 201 E. Main Street.

DAVENPORT
Kieber, A. E., High School.

DES MOINES
Corey, Christine, 1125 25th Street.
Hardin, I. B., 3806 Cottage Grove Avenue.
Lahman, Carroll P., 2309 Drake Park Avenue.

ELDORA
Koeneman, Margaret.

FAYETTE
Collett, Margaret Jayne, Upper Iowa University.

FORT DODGE
Hartzler, Mrs. A. J., 320 N. 9th Street.

INDIANOLA
Dennis, W. C., Simpson College.

IOWA CITY
Blattner, Helene, 228 South Sinn Street.
Brown, Frederick W., University of Iowa.
Fie, Gladys, University High School.
Holcombe, Ray E., University of Iowa.
Mable, Edward, University of Iowa.
Merry, Glenn N., University of Iowa.

IOWA FALLS
Hughes, Lelia H.

MT. PLEASANT
Hamilton, Martha, Iowa Wesleyan College.

MT. VERNON
Baker, Rose Evelyn, Cornell College.
Himstead, R. E., Cornell College.

NEW HARTFORD
Stone, Mary.

NEWTON
Dolliver, Margaret.

PELLA
Watson, Julia H., 303 Broadway.

SIOUX CITY
Marsh, Charles A., 3915 Peters Avenue.

KANSAS

ATWOOD
Cooper, Esther M.

EMPORIA
Parsons, Winifred, 728 State Street.
Secrest, Bessie Gay, 1025 West Street.

HUTCHINSON
O'Connell, William V.

KANSAS CITY
Youmans, Raymond, O., Kansas City University.

LINSBORG
Swensson, Annie Theo, 343 N. College Street.

SALINA
Templer, Charles S., 1104 S Santa Fe Street.

TOPEKA
Bixler, Grace, 1421 Polk Street.
Schonberger, E. D., Washburn College.

WICHITA
McBride, Lida, High School.

KENTUCKY

BEREA
Raine, James W.
Strain, Mary, Berea College.

LOUISIANA

BATON ROUGE
Adams, J. Q., 542 St. Francis Street

MAINE

LEWISTON
Baird, A Craig, 173 Wood Street.

MARYLAND

BALTIMORE
Coulbourn, John, Baltimore City College
French, John C., Johns Hopkins University.

MASSACHUSETTS

Amherst

Garrison, S. L., 125 S. Pleasant Street.

Boston

Dacey, Theresa A., 27 Townsend Street.
Neil, C. Edmund, Boston University.
Rice, Phidelah, Leland Powers School.
Swift, W. B., Normal School for Speech Education.
Tripp, W. B., 25 Huntington Avenue.

South Hadley

Ball, Margaret, Mt. Holyoke College
Couch, I. C., Mt. Holyoke College.

MICHIGAN

Adrian

Wagner, Russell H., Adrian College.

Albion

Ewbank, H. L., 419 Cass Street East.

Ann Arbor

Brandt, Carl G., 721 S. State.
Coffey, Hobart R., 721 S. State St.
Eich, Louis, 520 E Ann St.
Hathaway, John H., 413 S. Fifth St.
Hollister, R. D. T., 1306 Wells St.
Immel, Ray K., 520 E. Ann St.
Trueblood, Thomas C., 1024 Hill St.
Wilner, George D., 520 E. Ann St.

Calumet

Doolittle, H. S., Calumet High School.
Rogers, Ella, 118 Calumet Avenue.

Detroit

Ramsey, Eloise, Detroit Normal School.
Stoddard, Clara B., 3779 Maybury Grand Avenue.

Grand Rapids

Camp, Pauline, Oral Deaf School.

Hillsdale

Eichorn, Enid, Hillsdale College.

Holland

Nykirk, J. B., Hope College.

Ironwood

Lindsay, Buena, 124 W. Norrie Street.

Kalamazoo

Heathcote, D. J., 836 Davis Street.
Rousseau, Lousene, 416 Locust Street.
Shaw, Laura, 721 W. South Street.

Northville

Plowfield, Delta.

Saginaw

Hopkins, H. D., High School.

Sault St. Marie

McGurk, Anna, High School.

Ypsilanti

Lathers, J. Staurt, State Normal College.
McKay, F. B., 1116 Ellis Road.

MINNESOTA

Faribault

Lyga, Rosalie, Saint Mary's Hall.

Mankato

Rackham, Henrietta, 413 E. Hickory Street.

Minneapolis

Garns, John S., 806 Necollet Street.
Holt, Charles M., School of Music, Oratory and Dramatic Art.
Lindsley, Charles F., University of Minnesota.
Rarig, F. M., University of Minnesota.
Read, Lillian F., 4312 Linden Halls Blvd.

Montevideo

Levoy, Namoi.

Northfield

Cochran, I. M., 205 E. Second Street.

St. James

Simley, Anne.

St. Paul

Austin, Helen H., 61 South St. Albans Street.
Buehler, E. C., Hamline University.
Morton, Marguerite W., 824 Holly Avenue.

WINONA

Gaylord, Joseph S., 311 West Wabasha Street.

MISSISSIPPI

CLINTON

Hurlburt, Gordon, Mississippi College.

COLUMBUS

Whipple, Mary Margaret, 1016 Main Street.

HATTIESBURG

Gay, J. C.

MISSOURI

COLUMBIA

Perstein, Arnold, 1517 Rosemary Lane.

Tisdel, Frederick M., University of Missouri.

KANSAS CITY

Johnstone, A. H., 3000 Troost Avenue.

Kirkwood

Mendham, Nelly, 220 Way Avenue.

MEXICO

Schecter, Ralph, Missouri Military Academy.

ST. LOUIS

Gregory, Olivia, 3202 Palm Street.

MONTANA

BOZEMAN

Davis, Ida, Gall County High School.

WINNETT

Tanner, B. F.

NEBRASKA

HOMER

Shepardson, Nadine.

OMAHA

Puls, Edwin, 312 Y. M. C. A. Building.

NEW HAMPSHIRE

HANOVER

Winans, J. A.

NEW JERSEY

BAYONNE

Brown, Marguerite L., 38 East 37th Street.

CONVENT STATION

Myers, May E., College of St. Elizabeth.

EAST ORANGE

Freeman, Alice E., 307 William Street.

HIGHTSTOWN

Reeves, J. Walter, Peddie Institute.

JERSEY CITY

Creasey, Hannah M., 2540 Boulevard.

Cummings, Helene R., 2128 Boulevard.

Ziegener, Augusta A., 405 Fairmonut Avenue.

PRINCETON

Covington, Harry F., Princeton University.

Smith, Henry W., Princeton Theological Seminary.

Trenton

Kuhn, Effie Georgina, New Jersey State Normal School.

NEW YORK

ALFRED

Mix, Mrs. Arlotta B., Alfred University.

ANNANDALE

Fowler, Cuthbert, St. Stephens College.

BROOKLYN

Alt-Mueller, Helen K., Parker Collegiate Institute.

Dithridge, Rachel L. Eastern District High School.

Elias Lieberman, 400 Irving Avenue.

Smith, W. Palmer, 330 East 19th Street.

CANTON

Miles, Edson R., 49 Park Street.

COBLESKILL

Arnold, Carrie E., 96 E. Main Street.

Brown, Mildred.

FREEPORT

Marean, Maud L., High School.

ITHACA

Drummond, Alex M., Cornell University.

Hudson, Hoyt H., Cornell University.
Hunt, Everett Lee, Cornell University.
Muchmore, G. B., 9 Central Avenue.

JAMESTOWN

Swensson, Signe, Orphan's Home.

MARION

Goosen, Mina.

NEW YORK

Briggs, C. C. D., New York University.
Brown, May Laird, 1 West 89th Street.
Bullowa, Alma M., 148 East 71st Street.
Carll, Miss L. A., 106 Morningside Drive.
Collins, G. A., New York University.
Daggett, Windsor, 327 West 56th Street.
Loeb, Elizabeth Vera, 78 West 85th Street.
Martin, Dr. F., 157 East 67th Street.
Prentiss, Henrietta, Hunter College.
Redmond, D. W., College of City of New York.
Schamus, John B., 2493 Valentine Avenue.
Scripture, Mrs. Edward W., 20 Fifth Avenue.
Taylor, Harris, 904 Lexington Avenue.
Zwinge, Mildred, 320 East 86th Street.

POUGHKEEPSIE

Cochran, Mary B., Vassar College.
Yost, Mary, Vassar College.

SYRACUSE

Bull, Grace S., School of Oratory.
Tilroe, H. M., Syracuse University.

SCHENECTADY

McKean, Horace G., Union College.

WARNER

Kennedy, S. L.

NORTH CAROLINA

CHAPEL HILL

McKie, George, Durham Road.

NORTH DAKOTA

UNIVERSITY

Taylor, J. Adams, University of North Dakota.

OHIO

AKRON

Chapel, Ralph E., West High School.
Mackinnon, Mrs. Annie Locke, 230 S. Portage Path.
McEbright, Carita, 396 E. Market Street.
Williams, Norma F., South High School.

ATHENS

Cooper, W. H., Ohio University.

BARBERTON

Corbett, Anna M., 516 N. 5th Street.

BEREA

MacLean, Chester E., Baldwin Wallace College.

CANTON

Schory, Harold F., 913 Dueber Avenue.

CINCINNATI

Armstrong, M. Louise, 271 McGregor Avenue.
Van Wye, B. C., University of Cincinnati.

CLEVELAND

Sleght, Genevieve Sayles, 1834 Reyburn Road.
Woodward, Howard S., Western Reserve University.

COLUMBUS

Ketcham, V. A., 199 Webber Road.
Scott, Emma Pearl, 488 E. Gates
Sanford, W. R., Ohio State University.

DAYTON

Leyland, Herbert T., 727 Fairview Avenue.
Stivers, Grace H., The Calvert.

DELAWARE

Burford, Edith, 149 W. Lincoln Avenue.
Fountain, Lucille, 52 West Central Avenue.

Hunter, R. C., 287 N. Washington Street.
Leas, Mrs. Pearl M., 136 West Winter Street.
Lloyd, M. Pearl, 182 N. Franklin Street.
Marshman, J. T., 11 Oak Hill.

SPRINGFIELD

Hoffman, Mary A., Ferncliff Hall.
Zimmerman, Carrie, 356 S. Yellow Springs Street.

LAKEWOOD

Hartzell, A. K., Lakewood High School.
Swink, R. A., 1236 Westlake Avenue.

NEW CONCORD

Layton, Charles R., Muskingum College.

OBERLIN

Baird, Robert L., 279 Oak Street.
Edwards, Davis, Oberlin College

OXFORD

Williamson, A. B., Miami University.

STEUBENVILLE

Huffman, G. Leroy, Y. M. C. A.

WESTERVILLE

Fritz, Charles A., Otterbein College.
Smith, Bromley, Otterbein College.

OKLAHOMA

EL RENO

Misener, Lena E., 603 S. Macomb Street.

MCALISTER

Hughes, Violet A., 226 E. Comanche Street.

OREGON

CORVALLIS

Mitchell, Prof. C. B., Oregon State College.
Olson, Norman, Oregon State College.
Varney, G. R., Oregon State College.
Wells, Earl W., Oregon State College.

PORTLAND

Barnes, Elizabeth, Ellison-White Conservatory of Music.

ST. BENEDICT

Heibel, Rev. Alcuin, Mt. Angel College.

PENNSYLVANIA

ALLENTOWN

Gabriel, Sara, Cedar Crest College.

ANNVILLE

Adams, May Belle, Lebanon Valley College.

BEAVER

Neptune, M. Mae, Beaver College.

BEAVER FALLS

McConagha, Mrs. Mary Carothers, 3014 College Avenue.

BELLEVUE

Howe, Elizabeth P., 21 S. Euclid Avenue.

BETHELEHEM

Luch, Myron J., Lehigh University.

BLOOMSBURG

Sherman, Margaret S., 27 E. Fifth Street.

BUCKS COUNTY

Landon, Nadia, George School.

BUTLER

Wiggins, Marion H., 152 Oak Street.

BRYN MAWR

King, Samuel Arthur, Cartref Cottage.
Nichols, Tirzah L., Baldwin School.

CHESTER

Agan, Karl E., Pennsylvania Military College.
Doyle, Martha W., 431 E. Broad Street.

EASTON

Illingworth, Robert S., Lafayette College.

LEWISBURG

Rassweiler, G. F., Bucknell University.

MEADVILLE

Spalding, Alice Huntington, Allegheny College.

NEW WILMINGTON

Moses, Elbert B., Westminister College.

PHILADELPHIA

Diller, Margaret Patton, 527 S. 42nd Street.

Dolman, John Jr., University of Pennsylvania.

PITTSBURG

Lane, F. H., 219 Lothrop Street.

Raines, Lester C., University of Pittsburg.

SWARTHMORE

Hicks, Phillip M., Swarthmore College.

Pearson, Paul M., Swarthmore College.

VILLANOVA

Austin, Rev. T. B., Villanova College.

WEST CHESTER

Everett, Cora E., State Normal School.

SOUTH CAROLINA

GREENVILLE

Buist, Idda Robbins, 1026 Pendleton Street.

SOUTH DAKOTA

BROOKINGS

McCarty, George, 718 Medary Avenue.

MITCHELL

Redfield, Alice, 918 Court Merrill.

Veatch, W. H., Wesleyan University.

VERMILLION

Lyon Clarence E., University of South Dakota.

TENNESSEE

KNOXVILLE

Culbertson, Cora, Knoxville College.

NASHVILLE

Harris, Albert Mason, Vandervilt University.

Woolson, Clara B., Fisk University.

TEXAS

AUSTIN

Griscom, Ellwood, Jr., 706 W. 32nd Street.

Shumacher, Matthew, St. Edward's College.

DENTON

Smith, Justina, State College for Women.

GEORGETOWN

Wentz, W. Dwight, 1403 Elm Street.

SAN ANTONIO

Abott, Frederick, 203 Oakland Street.

SAN MARCOS

Sholts, G. H., Normal School.

TEXARKANA

Rodgers, Frances.

WACO

Thompson, Agnes Myrtle, 1100 N. 15th Street.

UTAH

PROVO

Pardox, T. Earl, 565 N. 2nd Street East.

SALT LAKE CITY

Babcock, Maud May, University of Utah.

Boyer, D. A., 1133 E. 3rd Street.

Houstman, Chauncey, University of Utah.

SPRINGVILLE

Packard, Eliza.

VERMONT

MIDDLEBURY

Davison, W. E., 18 Pleasant Street.

VIRGINIA

Paul, C. W., University of Virginia.

WASHINGTON

TACOMA

Black, Alberta E., Stadium High School.

Hovious, Lynette, College of Puget Sound.

WEST VIRGINIA

MORGANTOWN

Kay, Wilbur Jones, 669 Spruce Street.
Steadman, Margaret, West Virginia University.

WISCONSIN

APPLETON

Orr, F. Wesley, Lawrence College.

ASHLAND

Salisbury, L. H., Ellis Avenue.

KENOSHA

Casterton, Ruth, Pine Crest.

KOHLER

Smith, L. L.

LACROSSE

Mashek, Anna M., 1240 Mississippi Avenue.

MADISON

Dwyer, Martha H., 25 Langdon Street.
Johnson, Gertrude E., 237 Langdon Street.
McCarthy, Margaret M., University of Wisconsin.
Nash, Texora, 1109 University Avenue.
O'Neill, J. Milton, University of Wisconsin.
Scott, Almere, University of Wisconsin.
Weaver, A. T., University of Wisconsin.
West, Robert, University of Wisconsin.
Williams, Robert E., 202 N. Murray Street.

MILWAUKEE

Anholt, Mrs. Elizabeth, 738 Murray Avenue.

RIPON

Boody, Henry P.

SHEBOYGAN

Lorenz, Jennie, 1630 N. 8th Street.

WANKESHA

Rankin, May N., 303 East Avenue.

WAUSAU

Huss, Olive G.

NOVA SCOTIA

WINDSOR

MacFarlane, W. D.

HAWAII

HONOLULU

Appleby, Una, Oahu College.